

HINTS

ON

THE STUDY OF ENGLISH.

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P R E F A C E.

IN the absence of any prescribed Text-book in English for the Entrance Examination of the Calcutta University, many Schools have fallen into the old groove of getting up critically some book of Selections. As the Examination is to be in the English *Language* and not in English *Literature*, it is clear that the study of mere annotations upon a number of Extracts is not likely to supply what may fairly be required by the Examiners in English. It is in the hope of laying open before students a new and wider view of the study of English, going beyond the narrow bounds of an "Entrance Course," that this book is published.

In Chapter I is given a short sketch of the origin of the English Language, and its relationship to other Aryan tongues. We have endeavoured to put the leading facts bearing on this subject in the simplest form.

In Chapters II, III, and IV, an attempt has been made to interest the student in the study of Words, Grammar, and Idiom, and to show him that English may be made a much pleasanter, as well as more profitable subject than the old system of "Paraphrase and Allusion" allowed it to be. The Chapter on Grammar and Syntax is confined to a few special points, and is not intended to take the place of an ordinary English Grammar. Useful Class Exercises may, in many instances, be based upon the subject-matter of these Chapters, as well as upon that of Chapter V; and it is with this view that many of the lists of words, phrases, &c., have been introduced. The frequent references to Old English forms may be thought to go beyond what Entrance Class boys have been hitherto expected to learn. But it is now generally admitted that no knowledge of English can be sound and thorough without some acquaintance with what underlies its Grammar and Syntax. These references have been made as simple and definite as possible.

The remarks on Idiomatic phrases, with those on Composition and Letter-writing in Chapter V, may, it is thought, be found useful to others beside those who are reading for examination. The rules relating to Examination Papers are for younger students particularly, and in these no point, however small, has been omitted that may help them to gain marks in the Examination room.

The works of which most use has been made in the preparation of this book are: *Elements of the English Language* (Dr. Adams); *English Lessons for English People* (Dr. Abbott and Prof. Seeley); *How to Write English Clearly* (Dr. Abbott); *A Higher English Grammar* (Prof. Bain); *The Philology of the English Tongue* (Mr. Earle); *The Science of Language* (Prof. Max Müller); *Standard English* (Mr. Oliphant); *The Study of Words*, and *English, Past and Present* (Archbp. Trench); *Lectures on the English Language* (Mr. Marsh). We close this list with *Historical Outlines of English Accidence* (Dr. Morris)—a book that, as the *Saturday Review* remarks, “makes an era in the study of the English tongue.” To this work is due most of what is valuable in the Chapter on Grammar.

In conclusion, the authors will gladly receive any suggestions that would tend to make this book more practically useful in Indian Schools, from any who are interested in the study of English.

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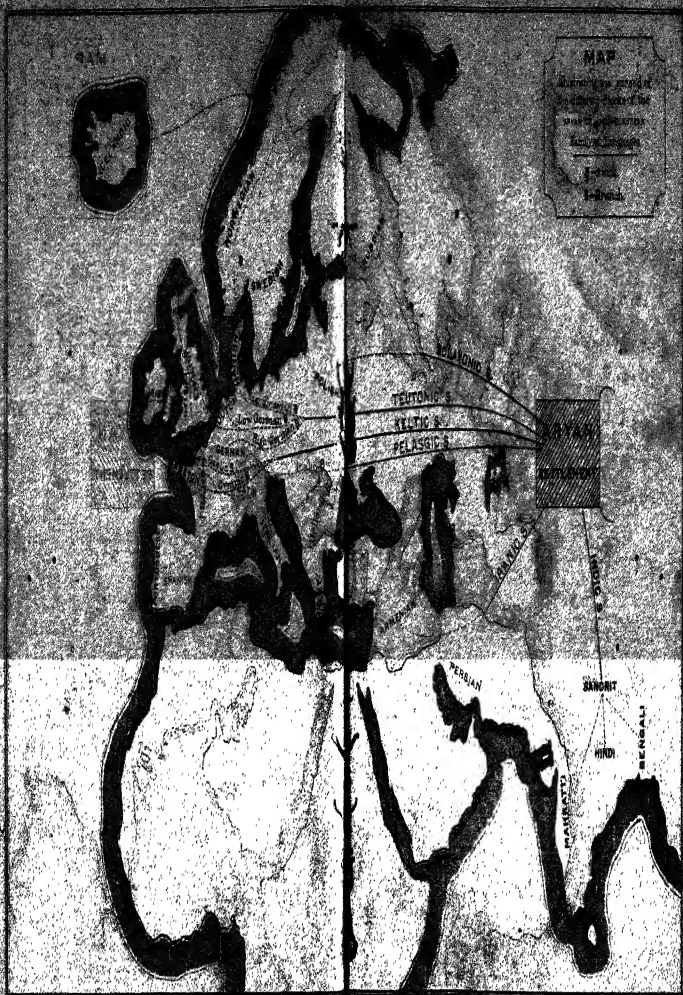
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CONTRACTIONS.

Am.	= American.	L.	} = Latin.
Ar	= Arabic.	Lat.	
Beng.	= Bengali.	Lang.	= Languedoc.
Cf.	= Compare.	Milt.	= Milton.
Coll.	= Colloquial.	Nor.	= Norse.
Contr.	= Contracted.	Norm.	= Norman.
Dan	= Danish.	Obs.	= Obsolete.
Dim.	= Diminutive.	O.E.	= Old English.
Du.	= Dutch.	Pers	= Persian.
Eng.	= English.	Prov.	= Provençal.
Eng. Bib	= English Bible.	Prov E.	= Provincial English.
Fr.	= French.	Pt.	= Portuguese.
Gael.	= Gaelic.	Sans.	= Sanskrit.
Ger.	= German.	Shaks.	= Shakspeare.
Gr.	= Greek.	Sp.	= Spanish.
Hind	= Hindustani.	Swed.	= Swedish.
Ice.	= Icelandic.	Vulg.	= Vulgar.
It.	= Italian.	Wel.	= Welsh.



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THE STUDY OF ENGLISH.

CHAPTER I.

ORIGIN OF THE ENGLISH LANGUAGE.

1. Similarity of Languages.—Students preparing for the Entrance Examination of the Calcutta University, for whose use this book is mainly intended, have most of them formed an acquaintance with another tongue besides English, which they call their “Second Language.” This may be either one of the Oriental languages or else Latin or Greek. Now, many students cannot but have observed that a large number of words in this Second Language bear an unmistakeable likeness in form to words of a similar meaning in English.

Again, those who know something of both Latin (or Greek) and an Oriental language, will have noticed that both these tongues have in common with English very many words, that are nearly identical in spelling, in pronunciation, and in meaning.

And, lastly, any who have studied grammar somewhat more widely, must have seen that the languages spoken by most of the peoples of India, Persia, Greece, Italy, Germany, and England, have all of them grammatical forms closely allied to one another; have very similar endings to the cases of nouns, to the comparative and superlative degrees of adjectives, and to the persons of verbs. Here, for instance, are a few words expressed in six languages: a glance is enough to show their likeness to one another:

SANSKRIT.	PERSIAN.	GREEK.	LATIN.	GERMAN.	ENGLISH.
Pitri	Padr	Pater	Pater	Vater	Father.
Stha	O-stad	I-ste-mī	Sto	Steh-e	Stand.
Yug-a :	Yugh	Zeug-os	Jug-um	Joch	Yoke.
Vid	Wad (?)	Feid-o	Vid-eo	Wiss-e	Wit.

Further, if we compare Sanskrit with English, the first of these six languages with the last, we shall be able to see at once many points of resemblance.

With regard to separate words, we find that Sanskrit has in common with English no less than 900 roots.

The most important element in the formation of the genitive case in both Sanskrit and English is the letter *s* added to the root.

In degrees of adjectives we see much in common :

{ Sans., <i>Ma-istha</i> .	{ Sans., <i>Pra-tha-ma</i> .
{ Eng., <i>Mo-st</i> .	{ Old Eng., <i>For-ma</i> (first);

and the comparative is sometimes formed in Sanskrit by adding *tar* to the root, and in English *ther*; compare

Sans., *Punya—Punya-tar*.

Eng., *Far—Far-ther*.

The prefix *an* in Sanskrit, *un* in English, means *not*—

Sans., *an-ant-as*.

Eng., *un-end-ing*.

These are a few instances of similarity out of the many which might be cited.

2. This resemblance not a chance one.—So near a resemblance can hard'y have arisen by chance, and without our being able to give some cause for its rise and some rule by which it is governed. The similarity is too regular, and occurs in too many instances, for us to be satisfied with the explanation that it may reasonably be compared to a chance likeness, that we sometimes meet with in the faces or voices of men of different races : it is rather to be compared to the constant sameness of feature, handed down from father to son through many generations, until we can trace in a multitude of descendants, seemingly unconnected by any blood relationship, the original cast of feature of the Founder of

the Family. To show that this resemblance of one language to another arises from their being descended from the same origin, and to point out what relationship the English tongue bears to the other languages of the civilized world, is the aim of this chapter.

3. Early belief that Hebrew was the Parent Tongue.—So lately as one hundred years ago it was believed by students of Language throughout Europe, that the most ancient tongue of the world was Hebrew. This was the language of the Jewish nation, the language in which the Old Testament was written, that part of the Bible which tells of the creation of the world and the history of the first parents of mankind. Hebrew was therefore looked upon as a method of speech given directly by God to man at his creation, and, consequently, the earliest spoken language. It was thought that as mankind increased in numbers and separated into different tribes and nations, Hebrew became split up, and changed into many various dialects, and thus was the parent of all the languages of the earth.

4. Discovery of Sanskrit.—It was not till the close of the last century that the opening out of communication with India by English traders admitted European scholars to a knowledge of Sanskrit, the ancient language of the northern parts of India. No sooner did learned men gain an insight into the grammar and vocabulary of Sanskrit, than they were struck with wonder at the strange resemblance, to which we have referred, between Sanskrit and English. Moreover, in addition to the points of similarity in separate words, and in grammar and syntax, which form the groundwork of a language, a rule was discovered by which those slight differences are governed that are seen between words evidently akin to each other in two

separate languages. For instance, this rule accounts for the fact that the letters *p* and *t* in the Sanskrit word *Pitri* become *ph* (or *f*) and *th* in the corresponding English word *Father*. This rule is called Grimm's law, from its having been worked out by a German named Jacob Grimm. It will be found fully stated by Dr. Angus, or better still by Dr. Morris in his "Historical Outlines of English Accidence."

5. Common Origin of certain Languages.—After closely comparing together the dialects of India and of Europe, the scholars of the end of the last century came to a unanimous conclusion that nearly all these languages may be looked upon as children of the same parent, and that there once existed a mother-speech from which they are all descended. And if the languages are akin to one another, then must the peoples who speak them be akin also. Not the least, surely, among the discoveries of science is the one made by Comparative Philology, that, however great a gulf seems now to be fixed between the European and the Native of India,—however widely they differ from each other in religion, in government, in arts, and in customs,—we have the testimony of a witness that cannot lie, the trustworthy evidence of Language, that there must have been a time when the forefathers of all those whose native tongue is Bengali, Hindustani, or Mahratti, of the Persians, Armenians, and Parsis of Persia, of the Slavonians of Russia and Poland, of the Greeks and Latins, of the Kelts of Ireland, Wales and the Scotch Highlands, and lastly of the Teutons of Iceland, Norway, Sweden, Germany, and England,—when the ancestors of all these different peoples were one nation, speaking the same language, inhabiting the same land, separated from other tribes by settled landmarks, and bound to one another by a common bond of brotherhood.

6. Aryan Race.—The facts brought to light since the discovery of Sanskrit by the researches of students of language are, more particularly, as follow :

In ages so far back that we have no exact history of them, probably more than 3,000 years ago, there dwelt in a land between the Hindu-Kush Mountains and the Caspian Sea a people called ARYANS. In modern Sanskrit *Arya* means *noble, of good family*; it seems to be connected with a root *ar*, which means *plough*: similarly we have in both Greek and Latin *ar-o*, I plough; and in old English a word of the same meaning, *ear*, whence is derived *earth*, i.e., *what is ploughed*. The Aryans thought that to be a husbandman, dwelling on one's own land and ploughing it at due seasons, was a more noble mode of life than to spend one's days in roving about like their neighbours, the Tatars. Hence they called themselves the *Ploughing Nation*, as opposed to the ignobler wandering tribes that surrounded them.

7. Aryan Civilization.—With regard to this people, the ancestor of Hindu and of Englishman alike, Philology teaches us that they had towns and fortified places; that they possessed the chief domestic animals known to us—the horse, the ox, the sheep, the goat, the dog, the pig; that their flocks were ravaged by the wolf and the bear, and that the mouse and the fly had found way into their houses; that they knew the use of some of our metals, could weave cloth, and build boats, which were rowed with oars; that they could count up to a thousand; that they noticed and named some of the stars and measured their time by the moon's courses; and that they worshipped a God whose home was in the sky.

8. Aryan Dispersion.—This Aryan settlement on the banks of the river Oxus was gradually broken up,

and at different times various detachments marched from the old home-country to conquer and colonize a large portion of the known world.

First a tribe called Kelts parted from their brother tribes, and, marching away towards the setting sun, occupied the parts of Europe near the river Danube.

Next came the Teutons, who, following in the wake of the Kelts, drove them from their home on the Danube farther westward into Wales, Ireland, and Scotland, and installed themselves in their place. Among these Teutons were the direct ancestors of the English.

Another band, called Slavonians, chose Russia to settle in, and thence spread over Illyria, Poland, and Bohemia.

Lastly, Greece and Italy were taken possession of by another band or bands.

Of the countries of Asia, India and Persia were colonized by tribes of Aryans, who left behind them Sanskrit as the language of the former, and Persian as that of the latter.

9. Non-Aryan Families.—Thus we see that the languages of the civilized world may be classed as either *Aryan* or *Non-Aryan*.

The Non-Aryan have been divided into the SEMITIC and the TURANIAN Families.

The SEMITIC (or *Shemetic*, i.e., spoken by the children of *Shem*, one of the early heroes of the Old Testament) includes *Syriac*, *Hebrew*, *Phœnician*, and *Arabic*, and the various dialects of these languages. The TURANIAN Family includes nearly all the other known languages of the world, divided into various groups, under one or other of which are found, *Turkish*, *Hungarian*, and *Lappish*; *Tamil*, *Telegu*, *Japanese*, *Malay*, and the dialects of South Africa; and lastly, *Chinese*, *Siamese*, *Thibetan*, *Basque* (spoken in parts of Spain and France), and the dialects of South America.

10. Stocks of the Aryan Family.—The Aryan race, we have seen, spread over India and Europe. Hence another name for *Aryan* Family of languages is *Indo-European*. This family has been subdivided into the following stocks, corresponding to the several distinct bands of colonists:—(1) INDIC; (2) IRANIC; (3) SLAVONIC; (4) K~~E~~L~~T~~IC; (5) HELLENIC; (6) ITALIC; (7) TEUTONIC.

11. Asiatic Stocks.—Of the first three, as having but little immediate connection with English, it will be sufficient for us to remark that to (1) INDIC belongs *Sanskrit*—not now a spoken language—the mother of modern Indian dialects, *Bengali*, *Hindi*, *Mahratti*, &c.

(2.) To IRANIC belong *Zend*, *Parsi*, *Modern Armenian*, and *Persian*.

These two are Asiatic stocks.

(3.) To SLAVONIC belong *Russian*, *Illyric*, *Polish*, and *Bohemian*.

12. Other Stocks.—The other four stocks are closely connected with English, and must be looked at more in detail.

(4.) The K~~E~~L~~T~~IC stock is split up into two branches—GAELIC and KYMRIC.

To GAELIC belong *Irish*, *Highland Scotch*, and *Manx*; spoken in the Isle of Man.

To KYMRIC belong *Welsh* and *Breton*, spoken in Brittany in the north of France.

(5.) From the HELLENIC stock came the ancient language of Hellas, *Greek*, and its offspring, *Modern Greek* or *Romaic*.

(6.) To the ITALIC belongs the ancient language of Italy, *Latin*, which is the immediate parent of *Italian*, *Spanish*, *Portuguese*, and *French*. These are called the

Romance dialects, being descended from what was the language of the Roman people.

Nos. (5) and (6), the Hellenic and Italic, are sometimes made branches of a stock called *Pelasgic*, from which they both spring. We have so represented them in the map.

(7.) The **TEUTONIC** stock is divided into three branches :

(a) **SCANDINAVIAN**, to which belong *Icelandic*, *Norwegian*, *Swedish*, and *Danish* ;

(b) **HIGH GERMAN**, which gave birth to the *German* language as now spoken ;

(c) **LOW GERMAN**, from which sprung *Old Frisian*, *Dutch*, *Flemish*, *Saxon*, and lastly, the old form of **English**.

13. This classification of the languages of the Aryan Family may be seen in the form of a map at the beginning of this chapter.

From it we see that English belongs to the Low German branch of the Teutonic stock of the Aryan or Indo-European Family of Languages.

14. Cognate, Derived, and Naturalized Words.— It should here be remembered that no living language can be regarded as entirely pure from admixture with a foreign element. We have seen that English is essentially a Teutonic language, but it has received large additions both to its grammar and vocabulary from other stocks, especially from the Greek and the Latin.

(a.) We should carefully distinguish between the origin of such words as *know*, *wit*, *stand*, which English possesses in common with almost all languages of Aryan descent, and of words like *geology*, *conception*, or *raja*, which English has borrowed from Greek, Latin, or Hindustani. There is no mistake commoner among young students, when they meet with words in English and Latin that have the same form and the same mean-

ing, such as *sit* and *sed-eo*, than to conclude at once that the English word must be derived from the Latin word, because they look upon Latin as the older language. But the fact is that such English words are just as ancient as the corresponding Latin words. All tribes of the Aryan race took away with them from the mother-country a large number of words, generally expressive of the most simple ideas; these words all Aryan languages still retain as their common property; and not one of the seven stocks can claim such words as exclusively its own, nor be said to have lent or borrowed from another that which all have alike inherited from one and the same ancestor. These words are called *Cognate*, or related, because they stand to one another in the relation of cousins, being the offspring of different brother stocks; in the Aryan Mother-speech existed the original germ which gave life to them all, though they take slightly different forms according to the different stocks from which they directly spring; e.g., *sit*, in English, *sitz*:- (*e*), in German, are cognate to *sed*:- (*eo*), in Latin, and *siṭ*:- (*ami*), in Sanskrit.

(b.) *Derived* words, on the contrary, are such as have been formed in one language and thence transferred into another, in most cases as synonyms or substitutes for words already existing in the language that borrows them.

Thus we have—

Commence, a Lat. derivative, synonymous with the English *begin*.

Policy, a Gr. derivative, a substitute for the English *state-craft*.

Derived words alter their shape in passing from one language into another, generally by some change in their final letters.

Thus, Lat. *Scientia* becomes in Eng. *Science*.

Gr. *Biblion* " " *Bible*.

Hind. *Sipahi* " " *Sepoy*.

(c.) A third class of words may be called *Naturalized*. When a foreigner, who is not a British subject, wishes to settle in England, he very often acquires the rights of English citizenship, by taking an oath of allegiance to Queen Victoria: he is then said to be naturalized. In the same way, words of this class are such as have been taken bodily, without change of shape, from other tongues and adopted into an alien language. Thus the following words have become naturalized in English:

Babu—from Bengali.

Crisis—from Greek.

Aide-de-Camp—from French.

Many other examples of words of this class might be given, especially from the French.

As regards Cognate words and the ground-work of grammar and syntax which they have in common, the various Aryan languages present the appearance of a system of rivers, whose waters, rising at the same source, flow through different countries far apart; while words that by process of derivation or naturalization pass from one language into another, may be represented by the waters of narrower channels that cross from one main river into another, and link the whole system together by a network of interlacing streams.

15. English an imported language.—Again, we should not forget that English is not the original language of Great Britain nor of any part of it. It is an imported language, and was once in its old form as foreign to the inhabitants of England as it is to-day to the Bengali student. It remains therefore for us to see exactly whence and when English was imported into Great Britain.

16. Keltic Element.—We have seen that the Kelts, the first body of Aryan invaders, were driven into the

Western parts of Europe by the second detachment, the Teutons. In their passage across England into Ireland, Wales, and Scotland, the Kelts left many words of their own tongue behind them, which are preserved in the English of to-day : as *Bag, Basket, Pour, Toss, Whip, Wire.*

17. Scandinavian Element.—The Teutons, after driving the Kelts to the West, themselves settled in Germany, and began a series of invasions of Britain, which took place at intervals between the beginning of the Christian Era and the middle of the Sixth Century. Some of the Scandinavian division of the Teutonic stock forced their way into Scotland : they were called *Danes* ; and up to the end of the Tenth Century they held all the country north of the river Humber. Hence many Scandinavian words are to be found in modern English : as *Big, Bush, Cuke, Dog, Sky, Window.*

18. Pure English Element.—But the most important body or bodies of Teutonic invaders were the *Angles*. They came from the neighbourhood of a place now marked on the map as the Duchy of Sleswick, and there is still a place in the south of the Duchy called *Anglen*. Their first incursion took place about the year A.D. 449, and they continued to come over at intervals for about 100 years. An old English Chronicler makes the Low-German invaders consist of three tribes,—Jutes, Saxons, and Angles. Saxon, however, seems to have been a name given to the Angles by their enemies the Romans and Kelts :¹ they never themselves adopted the name, but

¹ To this day the name *Saxon* is used by certain classes in Ireland as a term of abuse for *Englishman* : and in Scotland *Saxon* was often employed to distinguish an Englishman from a 'true Scot.' Cf. The fight of the *Saxon* and the *Gael*, in Scott's 'Lay of the Last Minstrel.'

called their new country *Ængla-land*, or England, and their language *Ænglisc*, or English. Even if we grant that Saxons and Angles were originally distinct tribes, we know that they did not remain separate peoples very long after they once met on English soil: for in the reign of Egbert, about the year A.D. 836, only one language was spoken throughout the greater part of England: this language is the backbone of modern English, and the best name for it is the one we shall give it throughout this book—**Old English**.¹

19. Greek-Latin Element.—We come at last to that Element of the English Language from which have been drawn about twice as many words as from any other source, the Classical or Greek-Latin Element.

We have five distinct periods at which words from Latin and Greek have been introduced into English—

(a.) During the Roman occupation of Britain between A.D. 43 and A.D. 418.

The words of this period have had no influence upon the English language itself, but are to be found mainly in the names of places: Thus, Lat. *Castrū* is seen in Eng. *Don-caster*, *Man-chester*, &c.

(b.) At the introduction of Christianity by the Roman Missionaries, A.D. 596.

At this time were brought in many words connected with church matters and with customs and objects hitherto unknown to the English: for example, we may select, of words connected with religion:

Greek—*Angel*, *Apostle*, *Baptise*, *Hymn*, *Priest*.

¹ The term *Anglo-Saxon*, by which this old language is generally known, is apt to mislead young students into thinking it to be a tongue essentially distinct from modern English, instead of being really the same in all fundamental points.

Latin—*Altar, Creed, Cross, Pagan, Preach.*

And of general terms :

Greek—*Camel, Giant, Metre, Plaster, Philosopher.*

Latin—*Acid, Candle, Mile, Senate, Table.*

(c.) At the Norman conquest A.D. 1066.

(d.) At the revival of Classical learning in the Sixteenth Century.

(e.) In modern times by writers who have borrowed words from Greek and Latin to express new discoveries in science and art : As *Geology, Telegraph, Locomotive, Prospectus.*

20. Influence of Norman French.—We will now look more closely at the periods marked (c) and (d), as they require some explanation.

Edward the Confessor ascended the throne of England in A.D. 1042. Having been educated in Normandy, the language he knew and liked best was *Norman-French* : and this language he brought over to England as the language of his Court and household. Norman-French was a union of Scandinavian and a debased kind of Latin or French, and was formed by the endeavours of the Norse conquerors of Normandy to speak French. Having thus been introduced by the example and order of the King into the English Court and the high places of the realm, Norman-French was further spread among the masses of the humbler people by the Norman nobles and their retainers who came over with William the Conqueror in A.D. 1066. These Norman lords had estates granted them in almost every quarter of England, and their servants, who would have to mix much with the common people, would naturally teach the natives many French words. Thus there were at first two distinct languages spoken side by side and borrow-

ing terms mutually from each other. French was the language of the Court, the clergy, and of all who sought advancement in Church or State : the sons of gentlemen were taught French from their earliest years : in the Schools, boys had to translate their Latin lessons into French : in the Colleges, Latin or French was the recognized language : French was employed in the High Courts, and all the Acts of Parliament were written in French.

But the great body of the people clung to, their mother-tongue : and as the Norman conquerors were not superior in numbers to the English, and did not treat them as the English had before treated the Kelts, driving them into the remote parts of the country, gradually the two races, Norman and English, became welded into one, and English, being the language of the majority, prevailed. Norman-French, though it gave many words to the current speech, was gradually swallowed up by the native language, and soon ceased to be spoken at all.

21. Invention of Printing and the Reformation.—We will now consider the next period (*cl*), during which Greek and Latin words were introduced into English, that is to say, the period of the Revival of Classical Learning.

Until the end of the Fifteenth Century the whole Christian world had been under the dominion of the Pope of Rome in all matters both religious and secular. No books were allowed to be read except such as were sanctioned by the Pope, and in fact not many people could read at all, except priests, monks, and officers of the Church. There were two main causes that united to rouse the people of Europe to a sense of their ignorance, and that put into their hands a means of gaining knowledge. The first was the *Invention of Printing*, which made books common and cheap. The second was

the *Reformation in Religion*, which made the press free and prompted men to study religious and philosophical questions.

Up to this date the people of England had been specially ignorant of Classical Literature: but the time had now come when every man was permitted, nay encouraged, to study the reasons of the change from the Roman Catholic to the Protestant form of religion. The study of Latin and Greek was no longer confined to the monastery and to those who could afford to buy expensive written copies of the old authors. Latin was at this time the learned tongue of Europe, and in this language were written all the books in which the religious questions of the day were discussed. Englishmen therefore began to study these questions either in the original Latin or in translations from Latin into English. As a result of these studies, a large number of Greek and Latin words and idioms were first made known to the English nation, and such terms quickly assumed an English shape and were adopted into the English vocabulary.

22. Words from Foreign Sources.—The other sources from which English has enriched itself, mostly by the process of naturalization, are given below. A few examples only are quoted from each source :

- (1) Hebrew ... *Abbot, Amen, Cherub, Sabbath.*
- (2) Arabic ... *Admiral, Chemistry, Cotton, Sofa, Zero.*
- (3) Persian ... *Caravan, Indigo, Hookah, Turban.*
- (4) Hindu ... *Coolie, Jungle, Pundit, Sugar.*
- (5) Malay ... *Bantam, Sago.*
- (6) Chinese ... *Satin, Tea.*
- (7) Turkish ... *Divan, Scimitar.*

- (8) American ... *Canoe, Potatoe, Tobacco.*
- (9) Italian ... *Bandit, Ditto, Gazette, Motto, Umbrella.*
- (10) Spanish ... *Alligator, Cargo, Cigar, Mosquito, Sherry.*
- (11) Portuguese ... *Ayah, Cash, Caste, Porcelain.*
- (12) French ... *Bouquet, Dépôt, Foible, Troussseau.*
- (13) Dutch ... *Block, Boor, Loiter, Senooner, Yacht.*
- (14) German ... *Waltz, Zinc.*

23. Proportion of Pure English Words in the Vocabulary.—The actual number of words in an English dictionary is about 100,000. Words of classical origin are calculated to be about twice as numerous as pure English words. But as the latter are mainly those parts of speech which are necessary to the construction of a simple sentence, and those common terms without which the simplest conversation cannot be carried on, we find that both in every-day talk and in the works of the greatest English writers the English element greatly predominates.

24. Pure English Words distinguished from Classic and Romance Derivatives.—We will here give a few rules by which the pure English words in the English language may be distinguished from those taken either directly from Greek or Latin, or indirectly from Latin through Italian, Spanish, Portuguese, French, &c., which are grouped together under the name of the Romance Dialects.¹

Pure English are—

- I. (1) Demonstrative adjectives (*a, the, this*): Pronouns: Numerals.
- (2) Auxiliary and Defective Verbs.

¹ See Dr. Morris—"Outlines of Eng. Accidence."

- (3) Prepositions and Conjunctions.
- (4) Nouns that form their plural by a change of vowel.
- (5) Verbs that form their past tense by a change of vowel.
- (6) Adjectives that form their degrees of comparison irregularly.

II. Most Monosyllabic Words.

It has been calculated that there are only about 900 Monosyllables in the English language that are from a Classical or Romance source.

III. Most words with distinctive English prefixes or suffixes: such as

Prefixes: *a, al, be, for, ful, on, over, out, under.*

to Nouns: *-hood, -ship, -dom, -th, -ness, -ing, -ling, -kin, -ock.*

Suffixes to Adj.: *-ful, -ly, -en, -ish, -some, -ward.*

to Verbs: *-en.*

IV. Names—of kindred, home, and domestic life (*father, mother, hearth, roof, cradle, bucket, meat, drink*); of the simpler natural feelings, whether of body or mind, and their expression. (*glad, sorry, smile, tear, warmth, mildness*); of the most familiar objects of sense—such as the elements and their changes (*earth, wind, fire, water, storm, rain*); the seasons (*spring, summer, harvest, winter*); the heavenly bodies (*sky, sun, moon, star*); the divisions of time (*morning, noon, evening, year, month, day, night*); the features of natural scenery (*hill, dale, stream, tide*); the organs of the body (*flesh, blood, eye, ear, nose, mouth, hand, arm*); the commonest animals (*dog, cow, duck, hen, fly, frog*); the familiar qualities of natural things (*white, black, smooth, narrow*);—of the ordinary transactions of the market-place and the

farm (*trade, business, smith, plough, waggon, barn*); and of those kinds of industry practised by the original Low-German settlers (*ship, keel, deck, ride, sword, shuttle*).

V. The constituent words of English national proverbs and bywords ("*a rolling stone gathers no moss*").

VI. Terms of pleasantry, satire, contempt, invective, and anger (*pretty, darling, lazy, fool, shabby, rascal*).

VII. Terms denoting *special* and individual objects and actions, as opposed to *general* or abstract terms.

Penny, shilling ... Cf. Lat. money.

Run, walk ... „ „ move.

Hiss, sing ... „ „ sound.

Lastly, the most important grammatical inflexions are pure English, and the main rules of Syntax. For example:—

(a). Plural Suffixes (-s and -en).

(b). Ending of Possessive case.

(c). Inflexions of present and past tenses, and of active and passive participles of verbs.

(d). Suffixes denoting degrees of comparison.

25. Periods of the English Language.—All living languages, in the course of their being handed down from generation to generation, have undergone many changes. When we assert that the language spoken by the Low-German invaders of Britain was essentially the same as Modern English, it is not meant that a very close resemblance between them is to be observed at first sight, nor that an Englishman of to-day can, without study, understand Old English. The gradual stages by which Old English has passed into

Modern English, can easily be marked out by a study of the continuous series of English Authors that reaches back as far as the Eighth Century.

These stages have been thus defined :—

- | | |
|--------------------------------|----------------------------------|
| (1) A.D. 450—1100. | The English of the First Period. |
| (2) A.D. 1100—1250. | „ Second „ |
| (3) A.D. 1250—1350. | „ Third „ |
| (4) A.D. 1350—1460. | „ Fourth „ |
| (5) A.D. 1460 to present time. | „ Fifth „ |

26. Spread of the English Language.—English is gradually but surely spreading, and is now spoken by about eighty millions of people. It is the general language of Great Britain and Ireland, the United States and British America, Australia, Tasmania, New Zealand, and the southern and other parts of Africa. It is spoken in certain portions of the West Indies and by a large and increasing proportion of the educated Natives of India.

CHAPTER II.

WORDS.¹

1. Words ; their interest and importance.—The student of language, and more especially the student of a spoken language, such as English, is apt to look upon words, considered by themselves, as so many lifeless forms. He finds, indeed, that, when joined together in sentences,

¹ Throughout this chapter, under the different headings, a considerable number of words, prefixes, &c., in illustration, has been given : partly as lists of reference for the student, and partly with a view to their forming Class Exercises.

they are useful as symbols to express his feelings; but, when they have done that, they have no further interest for him. Like the disjointed parts of a machine, he regards them, when they stand alone, as dead material, or, at best, as mere mechanical contrivances that go to make up the frame-work of speaking and writing.

The object of this chapter is to show that this is far from being the case; that words in themselves and of themselves are of the highest interest and importance; that they are capable of analysis and classification · that they have, in short, a life and power of their own.

2. Roots.—We have seen from the previous chapter that English has come down to us from an original Aryan tongue, and that it possesses many *roots*, as they are called, in common with other languages derived from the same source. Roots, then, form the basis of every language, and it is from them, as the starting-point, that English has gradually expanded into its present state. Let us now show by one or two examples the way in which *words* are formed from *roots*.

The *root* of a word is that part of it in which its first and simplest meaning lies hidden, and upon and round which additions such as prefixes and suffixes have grown.

Thus the word *bair-n* (O.E. *ber-n* = child) contains the root *bar*, to bear; and by adding to this root *n*, which is the same as *-en*, the suffix of the passive participle, we get *bair-n* = one bor-n. Or let us add to the same root *-ing*, the suffix of the present participle, and we have *bear-ing*; let us further add to this the prefix *for* (Lat. *per*, throughly) and we get *for-bear-ing*: add again to this a second prefix *un* (not), and we have *un-for-bear-ing*, a word that has thus been gradually formed by successive additions to the simple root *bar*.

So that, to get at the root of a word we must strip off from it all such additions, removing at the same time any changes of vowel that have been caused by their introduction.

As it is important to understand the subject of roots clearly, let us give another example, from Prof. Max Müller. We have built up a word from its root; let us now take a word to pieces, and hold up to the light the root contained within it.

From the word *historically* separate the adverbial ending *ly* and the adjectival ending *-al*. This leaves us *historic*, the Latin *historicus*. Here we can again remove the adjectival suffix *-icus*, by which *historicus* is derived from the Greek word *histor*, which is in reality a corruption of *istor*. From *istor*, again, remove the suffix *-tor*, denoting the agent, and we have *is*, where the *s* is a modification of *l*. Thus we arrive at last at the root *id*, or *Fid*, the Sanskrit *vid*, and the English *wit*, to *know*; one of the roots which we have seen in a tabular form in Chap. I, § 1.

3. Stems.—The *stem* is that modification or change of form that the root assumes before the endings of declension and conjugation are added.

Thus if we take the word *love-d*; *lov* is the root; *love* is the stem; and *d* is the suffix of the past tense. Or, again, take *mind's*; here the root is the Sanskrit *man*, to think; the stem is O.E. *mynd*, the modern *mind*, with a vowel-change; and *mind's* has *'s* added, the suffix of the genitive case. Having thus shown how words are formed from their roots, we will next give lists of the principal prefixes and suffixes, so as to aid the student in finding out the roots of words for himself.

4. Latin Prefixes.

[The student should be exercised in finding out the exact meaning of the words given in illustration. In doing this, he should show

how the meaning of the prefix and the root go to make up the meaning of the word. He should also himself supply more words in illustration.]

<i>A-</i>		a-vert.	<i>Extra-</i>	beyond ;	extra-va-
<i>ab-</i>	} from ; *	ab-use.			gant.
<i>abs-</i>		abs-tain.	<i>In-</i>		in-vade.
<i>Ad-</i>		ad-herc.	<i>il-</i>	} in, into,	il-lusion.
<i>ac-</i>		ac-cent.	<i>im-</i>		im-merse.
<i>af-</i>		af-fect.	<i>ir-</i>		ir-ruption.
<i>ag-</i>		ag-gravate.	<i>em-(Fr.)</i>	} on,	em-brace.
<i>ug-</i>		al-legc.	<i>en-(Fr.)</i>		en-title.
<i>al-</i>		am-muni-	<i>In-</i>	} " "	in-decent.
<i>am-</i>	} to, at ;	tion.	<i>il-</i>		il-legal.
<i>an-</i>		an-nul.	<i>im-</i>		im-mense.
<i>ap-</i>		ap-prove.	<i>ir-</i>	} not ;	ir-rational.
<i>ar-</i>		ar-rogance.	<i>i-</i>		i-gnominy.
<i>as-</i>		as-sent.	<i>Inter-</i>	} be-	inter-course.
<i>at-</i>		at-tempt.	<i>intel-</i>		intel-lect.
<i>a-</i>		a-spect.	<i>enter-(Fr.)</i>		enter-prise.
<i>Amb-</i>		amb-ition.	<i>Intro-</i>	} between ;	intro-duce.
<i>am-</i>	around ;	am-putate.	<i>Juxta-</i>		juxta-posi-
<i>Ante-</i>	before ;	ante-date.			tion.
<i>Bene-</i>	well ;	bene-diction.	<i>Male-</i>	} ill ;	male-factor.
<i>Bis-</i>	} twice,	bis-cuit.	<i>mali-</i>		mali-gnant.
<i>bi-</i>		bi-ped.	<i>mal-</i>		mal-content.
<i>Circum-</i>	} around ;	c i r c u m -	<i>Manu-</i>	hand ;	manu-script.
		stance.	<i>Mis-¹</i>	(Fr.), ill ;	mis-chief.
<i>circu-</i>		circu-it.	<i>Non-</i>	not ;	non-sense.
<i>Con-</i>		con-trive.	<i>Ob-</i>	} in front	ob-verse.
<i>col-</i>		col-lege.	<i>oc-</i>		oc-casion.
<i>com-</i>	} with ;	com-pact.	<i>of-</i>	} of,	of-fend.
<i>cor-</i>		cor-ode.	<i>op-</i>		op-pose.
<i>co-</i>		co-heir.	<i>os-</i>	against ;	os-tentation.
<i>coun-(Fr.)</i>		coun-cil.	<i>Omni-</i>	all ;	omni-scient.
<i>Contra-</i>	} against ;	contra-dict.	<i>Pen-</i>	almost ;	pen-insula.
<i>contro-</i>		contro-vert.	<i>Per-</i>	} through,	} per-fect.
<i>counter(Fr.)</i>		c o u n t e r -	<i>ly ;</i>		
		poise.	<i>Post-</i>	after ;	post-script.
<i>De-</i>	} down from,	de-throne.	<i>Pre-</i>	before ;	pre-caution.
			<i>Preter-</i>	past ;	preter-na-
<i>Demi-</i>	half ;	demi-god.			tural.
<i>Dis-</i>	} asunder ;	dis-cord.	<i>Pro-</i>	} for,	pro-mise.
<i>dif-</i>		dif-fer.	<i>por-</i>		por-tent.
<i>di-</i>		di-vorce.	<i>pol-</i>		pol-lute.
<i>Ex-</i>	} out of,	ex-pel.	<i>pur-(Fr.)</i>	} forward ;	pur-pose.
<i>ef-</i>		ef-fect.	<i>Re-</i>		re-fund.
<i>e-</i>		e-normous.	<i>red-</i>	back,	red-eeen.
<i>Equi-</i>	equally ;	equi-valent.	<i>Retro-</i>	again ;	
				backwards ;	retro-grade.

¹ *Mis-*, Fr. *mes-*, Lat. *minus-*. This must not be confounded with the Teutonic prefix *mis-* (O.E. *mys*, wrong), as in *mis-take*.

<i>Se-</i> apart ;		<i>se-</i> cede.	<i>Subter-</i> beneath ;	subter-fuge.
<i>Semi-</i> half ;		<i>semi-</i> colon.	<i>Super-</i> } over ;	super-ficial.
<i>Sine-</i> without ;		<i>sine-</i> cure.	<i>sur-</i> (Fr.) } over ;	sur-pass.
<i>Sub-</i> }		sub-ject.	<i>Trans-</i> }	trans-it.
<i>suc-</i> }		suc-ceed.	<i>tra-</i> }	tra-verse.
<i>suf-</i> }		suf-fer.	<i>tres-</i> (Fr.) } across ;	tres-pass.
<i>sug-</i> }	under,	sug-gest.	<i>Tri-</i> three ;	tri-angle.
	up		<i>Ultra-</i> beyond ;	ultra-radical.
<i>sup-</i> }	from	sup-port.	<i>Un-</i> }	un-animous.
<i>sur-</i> }	under ;	sur-repti- tious.	<i>uni-</i> }	uni-form.
			<i>Vice-</i> instead of ;	vice-roy.
<i>sus-</i> }		sus-pend.		
<i>su-</i> }		su-spect.		

5. Greek Prefixes.

<i>A-</i> }		<i>a-</i> pathy.	<i>Exo-</i> outside ;	exo-tic.
<i>an-</i> }	without ;	an-archy.	<i>Hemi-</i> half ;	hemi-sphere.
<i>am-</i> }		am-brosia.	<i>Hepta-</i> }	hepta-gon.
			<i>hept-</i> } seven ;	hept-archy.
<i>Amphi-</i> }	on both sides ;	amphi-bious.	<i>Hetero-</i> different ;	hetero-doxy.
<i>Ana-</i> up, again ;		ana-tomy.	<i>Hexa-</i> six ;	hexa-meter.
	against,		<i>Hier-</i> sacred ;	hier-archy.
<i>Anti-</i> }	oppo- site to ;	ant-agonist.	<i>Holo-</i> whole ;	holo-caust.
	corres- ponding			
<i>ant-</i> }	to ;	anti-type.	<i>Homo-</i> }	homo-nym.
				together, similar ;
<i>Apo-</i> }	from ;	apo-state.	<i>Hydro-</i> }	hydro-pathy.
<i>aph-</i> }		aph-orism.	<i>hydr-</i> }	hydr-aulic.
<i>Arch-</i> }	chief ;	arch-bishop.		water ;
<i>archi-</i> }		archi-episco- pal.		
<i>Auto-</i> }	self ;	a u t o - b i o - graphy.	<i>Hyper-</i> }	hyper-bole.
		aut-hentic.		above (measure) ;
<i>Cata-</i> }	down ;	cata-strophe.	<i>Hypo-</i> }	hypo-thesis.
<i>cath-</i> }		cath-edral.	<i>hyp-</i> }	hyp-hen.
<i>cat-</i> }		cat-egorical.	<i>Meta-</i> }	meta-phor.
<i>Deca-</i> ten ;		deca-logue.	<i>met-</i> }	met-onomy.
<i>Di-</i> two ;		di-pthong.	<i>Mono-</i> }	mono-tone.
<i>Dia-</i> through ;		dia-meter.	<i>mon-</i> }	mon-arch.
<i>Dys-</i> ill ;		dys-entery.	<i>Ortho-</i> right ;	ortho-graphy.
<i>Ec-</i> }	forth,	ec-lectic.	<i>Panto-</i> }	panto-mime
<i>ex-</i> }	out ;	ex-odus.	<i>pan-</i> }	pan-oply.
<i>En-</i> }	in, on ;	en-comium.	<i>Para-</i> }	para-site.
<i>em-</i> }		em-phasis.	<i>par-</i> }	par-ody.
<i>el-</i> }		el-lipsis.	<i>Penta-</i> five ;	penta-meter.
<i>Endo-</i> within ;		endo-genous.	<i>Peri-</i> round ;	peri-od.
<i>Epi-</i> }	upon ;	epi-taph.	<i>Philo-</i> }	philo-sophy.
<i>ep-</i> }		ep-hemeral.	<i>phil-</i> }	phil-anthro- opy.
<i>Eu-</i> well ;		eu-phony.		love ;

<i>Poly-</i> many ;	poly-glot.	<i>Syn-</i>	} with ;	syn-onym.
<i>Pro-</i> before ;	pro-gram.	<i>syl-</i>		syl-lable.
<i>Pros-</i> towards ;	pros-elyte.	<i>sym-</i>		sym-pathy.
<i>Pseudo-</i> } false ;	pseudo-critic.	<i>sy-</i>		sy-stem.
<i>pseud-</i> }	pseud-onym.	<i>Tri-</i> three ;		tri-pod.

The student should find out the meaning of these words for himself, and carefully trace the meaning of the prefix in the compound word.

6. Teutonic Prefixes.

The following are the most important :—

<i>Be</i> ¹ (1) adds intensive force to trans. verbs ;	} be-daub.	<i>Fore-</i> before ;	} fore-tell. fore sight.
(2) renders intrans. verbs trans. ;		<i>Gain-</i> against ;	
(3) converts a substantive into a trans. verb ;	} be-speak.	<i>In-</i> in ; often replaced by Romance form ³ (see the next) ;	} in-sight. in-fold.
(4) is added to nouns, and is identical with the prep. <i>by</i> (see the next) ;			
<i>by-</i>	} by-path. by-word.	<i>en-</i> and <i>em-</i> be-fore a labial	} convert an adj. or noun into a trans. verb ;
<i>For</i> ² (Lat. <i>per</i>), through, thoroughly ;			
	} for-bid. for-swear.	<i>Mis</i> ⁴ defect, error, evil ;	} mis-trust. mis-deed.
		<i>Un-</i> (O.E. <i>on</i>), back ;	
		<i>Un-</i> (O.E. <i>un</i>), not ;	} un-do. un-wind. un-true.
		<i>With-</i> (shortened form of O.E. <i>wider</i> , again), back, against ;	

7. Romance Suffixes.

-able	} able	{ eat-able (intrans.) terr-ible (trans.)	-aceous, kind ;	{ herb-aceous. earn-age.
-ible			-age	

¹ *Be-* has a privative meaning in *be-head*.

² *For-*, in some words, is equivalent to *amiss*, *badly* ; as *for-deem*, *for-spent*.

³ Sometimes both forms occur in the same word ; as *in-close*, *en-close*.

⁴ In French compounds *mis* = Fr. *mes*, from Lat. *minus* ; as *mis-chance* (O.E. *mes-chance*). See Note, p. 22.

-ary	} place, { profes- sion ; object of an action ;	{ gran-ary. grenad-ier. engin-eer. falcon-er.	-ist, agent ;	art-ist.	
-ier			-ment, instrument ;	pave-ment.	
-eer				-ry { collec- tive, an	poult-ry.
-er			corpus-cule.	-ery { art ;	cook-ery.
-cule, diminutive ;			-tery, condition ;	mas-tery.	
-ee		examin-ee.	-tive { able to, inclin- ed to ;	sensi-tive. pens-ive.	
-esque, like ;		pictur-esque.	-tory, place ;	dormi-tory.	
-ferous, producing ;		somni-ferous.	-tory { of a na- ture to ;	migra-tory. illu-sory.	
-ic, art, science ;		phys-ic.	-sory { full of ;	verb-ose. glori-ous.	
-ic, belonging to ;		metal-(l)ic.	-ose		
-icle, diminutive ;		part-icle. ¹	-ous		
-ism, ² state, act ;		barbar-ism.			

8. Teutonic Suffixes.

A.—NOUN SUFFIXES.

-er, male agent ;	garden-cr.	-ling { diminutive ; } { and so de- } { preciative ; }	{ duck-ling, } { world-ling. }
-ard { augmentative, } -art { often with bad } { meaning ; }	{ slugg-ard. ³ } { bragg-art. }	-lock { state ; }	{ wed-lock. }
-dom { hence } { dominion ; } { the great whole of } { anything ; }	{ king-dom. } { rascal-dom. }	-ledge { state ; }	{ knowledge. ⁵ }
-hood { state, }	man-hood.	-ness, state ;	mild-ness.
-head { rank ; }	god-head.	-ock, diminutive ;	bull-ock.
-ing, ⁴ diminutive ;	farth-ing.	-ow, diminutive ;	slaw(d)-ow.
-kin, diminutive ;	lamb-kin.	-red, state ;	kind-red.
-let, diminutive ;	stream-let.	-ship { condi- } -ship { tion ; }	{ wor-(th)-ship, } { land-skip } { (O.E.), } { land-scape. }
		-scape { once } { female }	
		-ster ⁶ { agent, } { now }	{ spin-ster, } { huck-ster. }
			{ agent ; }

¹ But *icicle* is from O.E. *is-gicel*.² In some words *-ism* is deprecative ; as *de-ism*, *manner-ism*.³ But *dastard* = O.E. *dastrad*, frightened. Except also *steward* (stow-ward), *lizard* (lacerto), *orchard* (ort-gard), *leopard* (leo-pardo).⁴ Also an ending in nouns that originally had an adjectival meaning ; as *sweet-ing*, *whit-ing*.⁵ O.E. *cnowleah* = *cnowleah* = knowledge.⁶ Often with opprobrious meaning : as *game-ster*, *trick-ster*.

-ther	{ agent, instru- ment; }	fa-ther.	{ a work- man; }	wheel-wright.
		fea-ther.		smith-y.

B.—ADJECTIVAL SUFFIXES.

-fast, ¹ firm ;	stead-fast.	-less, ² loose from ;	fear-less.
-fold, repetition ;	mani-fold.	-ly, like ;	man-ly.
-ish, (1) like ;	wasp-ish.	-some, same, like ;	glad-some.
(2) designates	{ Engl-ish. Wel-sh.	-wise { w a y , } right-eous,	{ O.E. right- wise.
nation- alities ;			
(3) joined	{ red(d)-ish. sweet-ish.	-worth, worth ;	{ stal- ³ orth. (stal-wart.)
to ad- jectives with a diluting effect ;			

C.—VERBAL SUFFIXES (MIXED).

-ate (L.) often con- verts the word with which it is joined into a trans. verb ;	{ captiv- ate, invalid- ate,	-fy (Fr.) has the meaning of { (to make make ; } soft). ³
-en,-er, (O.E.) some- times con- vert an ad- jective into a verb ;		-ize ⁴ (Gr.) { monopol-ize, (1) converts a substantive { patron-ize, into a trans- { subsid-ize, sitive verb ; } anathemat- ize.
-er (O.E.) sometimes converts a verb into a frequentative verb ;	{ broad-en, light-en, hind-er, ling- (long)-er.	(2) converts a substantive { soliloqu-ize, into an in- { dogmat-ize, transitive { philosoph- verb ; } ize, Juda- ize.
-el,-le, (O.E.) some- times con- vert a verb into a fre- quentative verb ;		(3) has the meaning of { christian-ize, make ; } systemat-ize.

¹ Shame-faced = O.E. *shame-fast*.² -less has no connection with *less*, the comparative of *little*.³ (f. Abbott and Seeley's "English Lessons.")⁴ Many of these verbs, following the French fashion, are now more commonly written with -ise than with -ize.

9. Latin Roots.

[The student will know the meaning of most of the words given in this list. He should be taught to trace the ordinary sense in which the words are used back to the meaning of the root. It will be a good exercise for him to form lists of words that come under the different roots.]

AG-o, ACT-um, *set in motion*;
ag-ent, amb-ig-uous, act-ive.
 AM-o, AMAT-um, *love*;
am-ity, in-im-ical, amat-eur.
 ANNUS, *year*;
annu-al, bi-enn-ial.
 APER-io, APERT-um, *open*;
aper-ient, Apr-il, apert-ure.
 AUD-io, AUDIT-um, *hear*;
aud-ience, audit-or.
 CAD-o, CAS-um, *fall*;
cad-ence, ac-cid-ent, oc-cas-ion.
 CÆD-o, CÆS-um, *cut*;
cæs-ura, con-cise, sui-cide.
 CAND-eo, *glow or be bright*;
cand-le, cand-id, in-cense.
 CAN-o, CANT-um, *sing*;
can-orous, chant, re-cant.
 CAP-io, CAPT-um, *take*;
cap-able, capt-ive, ex-cept.
 CAPUT, *head*;
capit-al, capt-ain, chap-el.
 CED-o, CESS-um, *go, yield*;
ac-cede, ac-cess, de-cess.
 CERN-o, CRET-um, *sift, judge*;
dis-cern, dis-creet, de-cree.
 CLAUD-o, CLAUS-um, *shut*;
ex-clude, clause, clos-et.
 COL-o, CULT-um, *tend, till*;
col-ony, cult-ivate, oc-cult.
 CUR-a, *care*;
ac-cur-ate, cur-ator, se-cure.
 CURR-o, CURS-um, *run*;
curr-ency, curs-ory, suc-cour.
 DIC-o, DICT-um, *say*;
in-dic-ate, inter-dict, in-dex.
 DIES, *day*;
di-ary, jour-nal, ad-journ.
 D-o, DAT-um, *give*;
ad-d, dat-ive, c-dit.
 DUC-o, DUCT-um, *lead*;
ad-duce, re-duct-ion, con-duit.
 EM-o, EMPT-um, *buy*;
red-eem, ex-empt, pr-ompt.

ENS, ESSE, *being, be* ; Est, *it is* ;
abs-ent, ess-ent-ial, inter-est.
 E-o, IT-um, *go* ; IENS, *going* ;
amb-it-ion, amb-ient, per-ish.
 FAC-io, FACT-um, *make, do* ;
face, bene-fact-or, of-fice.
 FER-o, LAT-um, *bear, bring* ;
con-fer, re-late, super-lat-ive.
 FID-es, *trust* ;
in-fid-el, af-fi-ance.
 FOR, FAT-um, *speak* ;
ne-fur-ious, fut-al, in-fant.
 FRANG-o, FRACT-um, *break* ;
frag-ment, fract-ion, in-fringe.
 FUND-o, FUS-um, *pour* ;
re-fund, pro-fus-ion, con-found.
 GEN-us, *race, kind* ;
gen-ial, gen-eration, indi-gen-ous.
 GRAD-us, GRESS-us, *step* ;
grad-ual, pro-gress, de-gree.
 GRAT-us, *thank-ful* ;
grat-itude, grace.
 GRAV-is, *heavy* ;
grav-ity, ag-grav-ate, grief.
 GREX (= GREG-s), *flock* ;
ag-greg-ate, e-greg-ious.
 HAB-eo, HABIT-um, *have* ;
hab-iliment, habit, ex-hibit.
 HOSP-es, gen. HOSPIT-is, *host* ;
hospit-al, hot-el.
 JAC-eo, *lie* ;
ad-jacent.
 JAC-io, JACT-um, *throw* ;
e-jac-ulate, re-ject, ad-ject-ive.
 JUNG-o, JUNCT-um, *join* ;
ad-join, junct-ure, joint.
 LEG-o, LEGAT-um, *depute* ;
leg-acy, de-legate, al-lege.
 LEG-o, LECT-um, *gather, read* ;
leg-end, col-lect, di-lig-ent.
 LEV-is, *light* ;
al-lev-iate, re-lief.

- LIG-o**, **LIGAT-um**, *bind* ;
lig-ament, ob-ligat-ion, leag-ue.
LOC-us, *place* ;
loc-al, loco-motive.
LU-o, **LUT-um**, *wash* ;
de-lu-ge, pol-lute, al-lu-vial.
MAN-eo, **MANS-um**, *stay* ;
per-man-ent, mans-ion, re-mnant.
MAN-us, *hand* ;
manu-facture, e-man-cipate, main-tain.
MERX (= **MERC-s**), *goods for sale* ;
com-merce, merch-ant, market.
MIN-us, *less* ;
min-or, rin-ute, di-min-ish.
MITT-o, **MISS-um**, *send* ;
ad-mit, miss-ionary, pro-mise.
MOD-us, *measure* ;
mod-el, mod-ify, mod-est.
MOV-eo, **MOT-um**, *move* ;
re-move, com-mot-ion, re-mote.
MUN-us, gen. **MUNER-is**, *gift* ;
com-mune, re-muner-ate, com-mon.
(G)NASC-or, **(G)NAT-us**, *to be born.*
nas-cent, nat-ural, co-gnate.
NAV-is, *ship* ;
nav-y, naut-ical, nau-sea.
NOC-eo, *hurt* ;
in-noc-ent, nox-ious, nuis-ance.
(G)NOSC-o, **(G)NOT-um**, *know, mark* ;
co-gnosc-ence, de-note, no-ble.
OL-eo, **OLET-**, **ULT-um**, *grow, smell* ;
ab-ol-ish, obs-olete, ad-ult, red-ol-ent.
OR-ior, **ORT-um**, *arise* ;
or-iental, ab-ort-ive, or-igin.
OS, gen. **OR-is**, *mouth* ;
os-cillate, or-al, or-ifice.
PAND-o, **PASS-um**, *spread* ;
ex-pand, com-pass, pace.
PAB, *equal* ;
pair, peer, um-pire.
PAR-io, **PART-um**, *bring forth* ;
par-ent, part-urition, vi-per.
PAR-o, **PARAT-um**, *get ready* ;
par-ade, ap-parat-us, pre-pare.
PARS, gen. **PART-is**, *part, share* ;
part-ial, parse, pro-port-ion.
PEND-o (-eo), **PENS-um**, *weigh (hang)* ;
ex-pend, dis-pense, de-pend, sus-pense.
PES, gen. **PED-is**, *foot* ;
bi-ped, centi-pede, ex-ped-ient.
PET-o, **PETIT-um**, *aim at, ask for* ;
im-pet-uous, petit-ion, com-pete.
PLIC-o, **PLICAT-um**, } *fold* ;
PLECT-o, **PLEX-um**, }
ap-plic-ant, ap-plicat-ion, ex-plic-it, com-plex, sim-ple, im-ply.
PON-o, **POSIT-um**, *place* ;
op-pon-ent, de-posit, post.
POS-um, **POT-ens**, *to be able* ;
pos-sible, poten-tial.
PRET-ium, *price* ;
prec-ious, prize.
PREHEND-o, **PRE(HE)NS-um**, *take* ;
com-prehend, ap-prehens-ive, prison.
PUNG-o, **PUNCT-um**, *prick* ;
ex-punge, punct-uate, punch.
PUT-o, **PUTAT-um**, *cut, think* ;
am-putate ; re-pute, ac-count.
QUER-o, **QUÆSIT-um**, *seek* ;
query, ex-quisite, in-quest.
QUATUOR, **QUADR-a**, *four, square* ;
quart, quadr-ant, squadr-on.
RAP-io, **RAPT-um**, *snatch* ;
rap-id, rapt-ure, sur-reptitious.
REG-o, **RECT-um**, *rule* ;
reg-al, cor-rect, reign.
ROG-o, **ROGAT-um**, *ask* ;
pro-rog-ue, inter-rogate.
ROT-a, *wheel* ;
rot-ate, rote, route.
SAL-io, **SALT-um**, *leap* ;
sal-mon, as-sault, re-sult.
SCRIB-o, **SCRIPT-um**, *write* ;
de-scribe, post-script, scrib-ble.
SEC-o, **SECT-um**, *cut* ;
seg-ment, sect-ion, sect.
SED-eo, **SESS-um**, *sit* ;
sed-iment, sess-ion, re-side.

- SENT-io, SENS-um, *feel*;
con-sent, non-sense, s(c)ent.
SEQU-or, SECUT-um, *follow*;
con-sequ-ent, per-secute, sue.
SIGN-um, *sign*;
de-sign, sign-ify, sign-al.
SOLV-o, SOLUT-um, *loosen*;
ab-solve, ab-solute, solu-ble.
SPEC-io, SPECT-um, *see*;
spec-ies, re-spect, sus-pic-ion.
SPIR-o, SPIRIT-um, *breathe*;
con-spire, in-spirit, ex-(s)pire.
SPOND-eo, SPONS-um, *promise*;
re-pond, re-spons-ible, spouse.
ST-o, STAT-um, *stand*;
con-stant, stat-e, in-stit-ute.
STRING-o, STRICT-um, *bind*;
a-string-ent, re-strict, strait.
STRU-o, STRUCT-um, *build*;
in-stru-ment, con-struct, de-
stroy.
SURG-o, SURRECT-um, *rise*;
in-surg-ent, re-surrect-ion,
source.
TANG-o, TACT-um, *touch*;
tang-ible, con-tact, con-tag-
ious.
TEND-o, TENS-um, *stretch*;
at-tend, in-tense, por-tent.
- TEN-eo, TENT-um, *hold*;
ten-ant, re-tent-ive, con-tain.
TER-o, TRIT-um, *rub*;
con-trite, de-tri-ment.
TEST-or, TESTAT-um, *witness*;
de-test, in-test-ate, testa-ment.
TORQU-eo, TORT-um, *twist*;
dis-tort, tort-ure, tor-ment.
TRAH-o, TRACT-um, *draw*;
con-tract, en-treat, por-tray,
trace.
VAL-eo, *to be well*;
val-id, pre-vail, val-ue.
VEN-io, VENT-um, *come*;
a-ven-ue, ad-vent, super-vene.
VERT-o, VERS-um, *turn*;
con-vert, di-verse, di-vorce.
VIA, *way*;
de-vi-ate, pre-vi-ous, en-voy.
VID-eo, VIS-um, *see*;
e-vid-ent, vis-ion, en-vy, sur-
vey.
VOC-o, VOCAT-um, *call*;
voc-al, ad-vocate, pro-voke.
VOLV-o, VOLUT-um, *turn*;
re-volve, re-volut-ion, vol-ume.
VOV-eo, VOT-um, *vow*;
a-vow, de-vote, de-vout.

10. Greek Roots.

- ARCH-o, *to be before*;
mon-arch, arch-aism.
ASTER, *star*;
aster-isk, astro-nomy, dis-
aster.
BALL-o, *throw*;
sym-bol, pro-blem, para-ble.
BIOS, *life*;
bio-graphy, amphi-bi-ous.
CHRON-os, *time*;
chron-ology, chron-icle.
COSM-os, *order, world*;
cosm-etic; cosmo-polite.
CRIS-is, *judgment*;
crisis, hypo-crite.
CRAT-os, *power*;
demo-crat, aristo-crac-y.
- CRYPT-os, *concealed*;
crypt, apo-chryph-a.
CYCL-os, *round*;
cycle, en-cyclo-pædia.
DEM-os, *people*;
demo-crat, epi-dem-ic.
DOX-a (= DOGS-a), *opinion*;
ortho-dox, dog-matic.
DYNAM-is, *force*;
dynam-ics, dyn-asty.
ERG-on, *work*;
en-erg-y, lit-urg-y, s-urg-eon.
GE, *the earth*;
ge-ology, ge-ometry, apo-gee.
GON-in, *angle*;
dia-gon-al, hexa-gon.

- GRAPH-O**, (Ge'GRAM(en)os, *write*;
 bio-graph-y, epi-gram, gram-
 mar.
HEDR-ON, *seat*;
 poly-hedron, cath-(h)edr-al.
HOD-OS,¹ *way*;
 method, peri-od, epis-ode.
HYDOR, *water*;
 hydro-statics, hydr-ant.
IDIOS, *peculiar*;
 idiot, idiom.
LEG-O, LOG-os, *speak, word*;
 dialect, log-ic, ana-log-y.
LITH-OS, *stone*;
 litho-graph, mono-lith.
LYSIS, *a loosening*;
 ana-lysis, para-lyse.
MECHAN-E, *a contrivance*;
 machine, mechan-ic.
METR-ON, *measure*;
 metre, geo-metr-y.
MON-OS, *alone*;
 mono-tony, mon-arch.
NEOS, *new*;
 neo-logy, neo-phyte.
NOM-OS, *law*;
 astro-nom-y, eco-nom-y.
OD-E, *song*;
 ep-ode, par-od-y, pros-od-y.
OIK-OS, *house*;
 eco-nomy, di-ocese.
ONOM-A, *name*;
 an-onym-ous, syn-onym.
OP-SIS, *sight*;
 syn-opsis, opt-ical.
PAN, *all*;
 pan-theism, pan-oply.
PAIS, gen. PAID-os, *boy*;
 pedagogue, paed-o-baptist.
PATH-OS, *suffering*;
 sym-path-y, path-etic.
PHAIN-O, *appear*;
 phan-tasy, phen-omenon, phase.
PHEM-I, *say*;
 blas-pheme, eu-phem-ism.
PHER-O, *carry*;
 meta-phor, phos-phor-us.
PHIL-EO, *love*;
 phil-o-sopher, phil-o-logy.
- PHYS-IS**, *nature*;
 phys-ical, neo-phyte.
PHON-E, *sound*;
 sym-phon-y, phon-etic.
POI-EO, *make*;
 po-em, po-et, onomato-pœi-a.
POLIS, *city*;
 polic-e, cosmo-polite.
POUS, gen. POD-os, *foot*;
 anti-pod-es, tri-pod, poly-pus.
POR-OS, *passage*;
 por-ous, em-par-ium.
PROT-OS, *first*;
 proto-plasm, proto-type.
PSYCH-E, *soul*;
 psych-ology, metem-psych-
 osis.
RHE-O, *flow*;
 rheu-matics, dia-r-rhœa.
SKOP-EO, *watch*;
 tele-scope, epi-scop-al, bi-
 shop.
SOPH-OS, *wise*;
 soph-ism, philo-soph-cr.
STELL-O, *send*;
 apo-stle, epi-stle.
STICH-OS, *verse*;
 di-stich, acro-stic.
STROPH-E, *a turning*;
 apo-strophe, cata-strophe.
TECHN-E, *art*;
 techn-ical, pyro-technics.
(T'i)THEM-I, THES-is, *put, plac-*
ing;
 theme, hypo-thesis.
THEO-S, *god*;
 theo-logy, the-ist.
TOM-E, *a cutting*;
 ana-tom-y, a-tom.
TON-OS, *a stretching*;
 ton-ic, mono-ton-ous.
TOP-OS, *place*;
 top-o-graphy, top-ic.
TROP-E, *a turning*;
 trop-ic, helio-trope.
TYR-OS, *pattern*;
 typ-ical, stereo-type.
ZO-ON, *animal*;
 zo-ology, zo-o-phyte, zo-diac.

¹ This must be carefully distinguished from OD-e below; as in *epis-ode* ep-ode.

COMPOUND WORDS.

11. We have seen from Chapter I. that the groundwork of the English tongue is composed of Old English root forms. To these a large number of Classical roots were afterwards added, of which we have given the most important, derived from Latin and Greek. We have shown that it is out of roots, by the addition of prefixes and suffixes, that words are formed: we will now go a step further, and show how two or more words may grow together into one, so as to form a single new word, expressing a new notion. The new term, thus formed, is called a *Compound Word*.

At the same time the student should remember that many suffixes were originally themselves independent words, which, after getting joined with other words so as to form compounds, gradually dropped their distinctive character, and at last retained only a symbolic value as endings: thus the word *kingdom* is really compounded of the two words *king* and *doom*; *friendship*, of *friend* and *shape*; *careless*, of *care* and *loose*; *goodly*, of *good* and *like*.

12. Compound words may be divided into three orders¹—I. Compounds formed by merely placing two words side by side, where the relation between the members of the compound is expressed by the order in which they stand: thus *oil-lamp*, as distinguished from *lamp-oil*.

II. Where the relation between the members of the compound is expressed by an inflexion of one of the parts, as in *open-hearted*: for here it is plain that the two words *open* and *heart* are knit together into one formation by the participial inflexion *-ed*.

III. Where the relation between the members of the compound is expressed by the intervention of a symbolic word; as in *man-of-war*, *bread-and-butter*, where *of* and *and* are the symbols that join together the other words of the compound.

Sometimes parallel compounds are formed differently: thus *sea-man* belongs to the first, *land-s-man* to the second order.

13. First order.—The first method is the most simple and prevalent. The general rule with compounds of this and the second order is this—that the first member limits and defines the meaning of the second: thus *watch-dog* means a dog that *watches*, as distinguished from all other dogs; *wind-mill*, a mill that is worked by the *wind*, as distinguished from, for instance, a *water-mill*, which is worked by *water*.¹

Compare the following:

A *rose-tree* is a tree of the kind that bears roses.

A *tree-rose* is a rose of the kind that grows on a tree instead of on a shrub.

A *finger-ring* is a ring for the finger.

A *ring-finger* is the finger whereon rings are worn.

The first member of these compounds receives the accent: compare the difference, in pronunciation, between *black bird* and *blackbird*.²

We may classify compounds of this order as follows:

(a.) Compounds formed of two substantives (where the first acts as an adjective), or of an adjective (or pronoun) and a substantive:

cart-horse, *edge-tool*, *church-yard*, *free-man*,
red-breast, *high-way*, *he-goat*, *self-will*.

¹ *Spit-fire*, *dare-devil*, *skin-flint*, *lick-spittle*, seem to be exceptions to this rule. Compounds like *court-martial*, *princess-royal*, are of French origin.

² There are some exceptions, as *mankind*.

- (b.) Compounds that have a verb in the first place :
grind-stone, wash-house, scare-crow, pick-pocket.
- (c.) Compounds that have an adjective (or participle) in the second place :
*blood-red, sea-sick, knee-deep, thunder-struck, far-seeing.*¹
- (d.) Compounds that have a verb in the second place :
back-bite, brow-beat, hand-cuff ;
white-wash, rough-hew ;
cross-question, fore-tell.

14. Second order.—We may classify compounds of this order as follows :

(a.) Compounds retaining traces of inflexion, as here genitival :

lands-man, sports-man, dooms-day, Thurs-day.

(b.) Compounds in which the connection of the parts is indicated by inflexion, as here participial :

high-toned, broad-shouldered, one-eyed ;

┌ *four-footed* (when speaking of animals) ; but
 'a four-foot rule,' 'a three-foot stool.'

15. Third order.—The chief symbol that links together the compounds of this order is the preposition 'of,' as *coat-of-arms, will-o'-the-wisp, cat-o'-nine-tails, light-o'-love, ticket-of-leave, Jack-o'-lantern.* We have also the preposition 'in,' as *brother-in-law.*

16. The meaning of compounds must, to a considerable extent, be arrived at by usage and the exercise of the judgment. Thus *grind-stone* means 'a stone that

¹ The rare compounds *god-send* and *wind-fall* seem, in their mode of formation, to belong to this class: *god-send* = a god-sent (thing); *wind-fall* = a wind-fallen (fruit).

grinds;' while *scare-crow* does not mean 'a crow that scares,' but 'a person or thing that scares crows.' So

sea-sick = sick *through* the sea.

heart-sick = sick *at* heart.

home-sick = sick *for* home.

Hang-man, again, is not 'one who hangs a man,' but 'a man who hangs others;' and a *hang-dog* look is not 'the look appropriate to a man that hangs dogs,' but 'the look of a dog that is hanged.'

HYBRIDS.

17. In the formation of words, we ought, strictly speaking, to take all the parts from the same language; as, in *fondness*, we have the pure English word *fond* joined with the pure English suffix *-ness*. But we frequently find words whose parts are derived from different languages: thus *bi-gamy* is formed out of a Latin prefix *bi-* and a Greek root *gam-*; and *mob-o-crac-y* is compounded of the stunted Latin *mob* and the Greek root *crat-*, tacked together by the Old English connecting particle *o* or *a*, as in *black-a-moor*. It was towards the end of the Thirteenth Century that French suffixes and prefixes began to be joined to English roots. Then words like *bond-age*, *forbear-ance*, *eat-able*; *en-dear*, *re-ignite*, *dis-belief*, were first formed. Later on, the opposite practice to a certain extent prevailed, and Romance words were made to wear English endings and prefixes: as *duke-dom*, *grace-less*, *quarrel-some*; *be-siege*, *un-stable*, *for-fend*. All such formations are called *hybrids*, or 'mongrel' words. We may note that in the coining of new words Latin and Greek prefixes and suffixes have the preference; though the lately formed longwindedness, *rascal-dom*, and *peck-ish* show that our Old English endings are not altogether lifeless.

SYNONYMS.

18. *Synonyms* are words of the same grammatical class, that have not the same, but a similar meaning.

Thus the group, *pride*, *vanity*, *conceit*, *arrogance*, *assurance*, *presumption*, *haughtiness*, *insolence*, are synonyms, or of similar meaning, but not of the same meaning; this may be shown by the following sentences illustrating each:—

(a.) He took a *pride* in his high birth and family connections,

(b.) He suspected that they were ridiculing him, and his *vanity* was wounded.

(c.) He is very ignorant, but full of *conceit*, thinking that he knows a great deal.

(d.) He treated the woman with great *arrogance*, asking her how such a poor creature as she was dared contradict a man of wealth and position like himself.

(e.) How can you have the *assurance*, after insulting me, to ask a favour at my hands?

(f.) I had the *presumption* to dedicate to you a very unfinished piece.

(g.) He entered pompously, strutting and staring round upon those present with the utmost *haughtiness*.

(h.) On my complaining to the man that he had beaten my dog without the slightest provocation, he replied, with great *insolence*, that he only wished it had been the cur's master instead. •

From the above sentences we see that the *proud* man rates highly what he really possesses; the *vain* man is eager for the applause of others often on account of qualities he does not possess; the *conceited* man has an overweening opinion of his own abilities; the *arrogant* man has a supreme contempt for all who differ from him in any way; the man of *assurance* boldly puts forward his claim to what he has no right to expect; the *presuming* man will venture on doing things that others would shrink from doing; the *haughty* man betrays in his manners and deportment the pride he feels; while the *insolent* man displays it by inflicting insult upon other people.

A group of synonyms may often be illustrated by single phrases :

Thus—*harmless, innocuous, innocent* :

- (a.) a *harmless* lunatic.
- (b.) an *innocuous* drug.
- (c.) an *innocent* victim.

19. Sketches of Synonyms.—We will now briefly sketch the difference of meaning in some of the more common synonyms. The student should illustrate these by forming sentences on the plan we have just given, or by bringing them into short pieces of written composition :

(1.) **Notorious, famous, illustrious, notable, renowned, noted.**—*Notorious* is always used in a bad sense ; *noted* in either a good or bad sense ; the rest in a good sense. A man is *famous* or *renowned* for his achievements ; *illustrious* from his high rank ; *notable* for some special act ; *notorious* for his crimes ; and *noted* for his peculiarities.

(2.) **Remark, observe, notice.**—To *observe* is a general, to *remark* a special act. We *observe* a person's demeanor ; we *remark* proofs of it. To *notice* is to observe in a cursory way.

(3.) **Enormous, vast, huge, big, immense.**—*Enormous* means out of rule, and so is used of size or extent that is awkward or unpleasing ; *vast* (connected with 'waste') refers to space ; *huge* and *big* to bulk, *huge* being the stronger word ; *immense* is what goes beyond all bounds.

(4.) **Import, meaning, sense.**—A writer may declare his *meaning* to be so and so ; his words may bear that *sense*, but such may not be their obvious *import*.

(5.) **Amusement, entertainment, diversion, recreation.**—Cricket supplies the players with *recreation* ; the spectators with *amusement* or *entertainment* in watching

the game ; and with *diversion* in seeing the ludicrous falls of some of the players.

(6.) **Timid, cowardly, timorous, dastardly.**—*Timid* applies to a person's state of mind or to his disposition ; *timorous* only to his disposition ; *cowardly* and *dastardly* are used alike of character or conduct, *dastardly* implying also meanness. A *timid* man may, on certain occasions, be brave ; a *cowardly* man never.

(7.) **General, universal.**—*General* includes the greater part or number of anything ; *universal* includes every particular part. Pope is *generally*, Homer is *universally* admired.

(8.) **Lie, falsehood, untruth, deception, fiction.**—These words are arranged in order according to the amount of censure they imply. *Lie* is an intentional violation of truth, and is a more offensive word than *falsehood*, which again may be softened down into *untruth* ; a *deception* is often accidental, while *fiction* is merely something invented or imagined, such as Novels or 'Works of *Fiction*.'

(9.) **Discover, invent.**—We *discover* something that existed before, but was unknown ; we *invent* new combinations. Columbus *discovered* America, Galileo *invented* the telescope.

(10.) **Dismay, daunt, appal.**—*Dismay* denotes a state of gloomy apprehension. A man is *daunted* by a sudden obstacle, he is *appalled* by what raises a sense of overwhelming terror.

(11.) **Glad, delighted, gratified, merry.**—*Delighted* expresses a stronger sense of pleasure than *glad* ; while *gratified* implies that we owe our gladness to another ; we show by our actions or bearing when we are *merry*.

(12.) **Give, confer, grant.**—*Give* is the general term ; *confer* implies superior authority in the giver ; we *grant* in answer to a petition.

(13.) **Custom, habit.**—*Habit* is the internal principle that prompts us to external action or *custom*. A *habit* of devotion leads to the *custom* of praying. But we say, 'He had a *habit* of doing so,' not *custom*; 'There was a *custom* among the Jews' not *habit*.

(14.) **Transient, transitory, fleeting.**—*Transient* is short even at the best; *transitory*, ready to pass away at a moment's notice; *fleeting*, actually passing away. As: 'To consider the *fleeting* hours of this *transitory* life made but a *transient* impression on his stubborn soul.'

(15.) **Freedom, liberty.**—*Liberty* implies previous constraint; *freedom*, absence of constraint at the present moment. A slave is set at *liberty*, his master has always been *free*.

(16.) **Liberal, generous, charitable.**—*Liberal* implies an absence of servile niggardliness; *generous* a nobleness of feeling, placing others before oneself: *charitable* points to the spirit of love or kindness in which the action is done.

(17.) **Sensuous, sensual, sensitive, sentient, sensible.**—*Sensuous*, addressing the senses, often used as a less objectionable form of *sensual*, which generally means voluptuous, lewd; *sensitive*, quick to take impressions, *sentient*, capable of taking them; *sensible* now often means possessing good common sense, wise.

(18.) **Grave, sober, serious, solemn.**—*Grave*, because of weighty or important considerations; opposed to levity: *sober*, because of the absence of what exhilarates; opposed to *flightiness*: *serious*, because of reflection; opposed to *sportiveness*: *solemn*, because of something peculiar and rare, often with the idea of religious awe; as, a *solemn* promise, a *solemn* silence.

(19.) **Sympathy, compassion, fellow-feeling, pity.**—*Sympathy* is generally felt for our equals when in distress; *compassion* for our inferiors; *pity* does not imply

any sense of connection with the object pitied ; we pity a condemned criminal : *fellow-feeling* may refer to joyful as well as to sad circumstances.

(20.) **Leave, quit, forsake, desert, relinquish, abandon.**—To *leave* is the general term : we *leave* persons or things with the intention of returning ; we *quit* or *abandon* things, and *forsake* or *desert* persons,—whereto we return no more ; to *forsake* and to *desert* generally imply fault in the person who does so ; to *relinquish* implies regret ; to *abandon* is to leave hopelessly and entirely.

(21.) **Trifling, trivial.**—A *trifling* matter is one merely of small importance ; a *trivial* matter is a small matter made too much of. *Trivial* implies contempt ; *trifling* does not.

(22.) **Idle, lazy, negligent, indolent.**—*Idle* is opposed to busy ; *lazy*, to alert ; *negligent*, to diligent ; *indolent*, to active. An *idle* man dislikes doing work ; a *lazy* man dislikes taking trouble ; a *negligent* man dislikes taking care ; and an *indolent* man dislikes being roused or disquieted.

(23.) **Temporal, temporary.**—*Temporal* means relating to time, as opposed to eternity ; *temporary* means lasting only for a time. The affairs of this world are *temporal* ; our pleasure in looking at an eclipse of the moon is *temporary*.

(24.) **Silly, foolish, stupid, simple.**—*Silly* often denotes deficiency of intellect ; *foolish*, an abuse of intellect : *foolish* implies blame ; *silly*, contempt ; *stupid* expresses a cloudy perception of everything ; *simple* implies a want of quicksightedness or experience.

(25.) **Continual, perpetual, continuous, eternal.**—A *continuous* action is one that is uninterrupted, as long as it lasts ; *continual* is that which is constantly renewed and recurring, though interrupted. A storm of rain is *continuous* ; a succession of showers, *continual*.

Perpetual is that which is both continuous and lasting ; as 'perpetual motion.' *eternal* is lasting through all the past as well as the future.

(26.) **Religious, pious, righteous, godly, devout.**—*Religious* means scrupulous in one's conduct towards God ; *pious* means venerating God as our Father ; *godly*, endeavouring to be like God ; *devout*, devoted to the worship and service of God : while *righteous* means upright and honest in one's dealings.

(27.) **Strict, severe.**—*Strict*, of one who likes to keep closely to rules and regulations ; *severe*, of one who keeps so close to them as to punish any infringement.

(28.) **Permit, allow, suffer.**—To *permit* is to give a decided acquiescence ; to *allow* is to abstain from refusal ; to *suffer* is not to oppose a thing, though our feelings are against it. A schoolmaster may *suffer* a fault to pass unnoticed ; may *allow* his scholars occasionally to talk in the class-room ; and *permit* their going out of the room.

(29.) **Command, injunction, order.**—*Command* is the general term : *injunction* relates to general conduct ; *order* to particular acts. A boy receives *orders* to learn his lesson, but *injunctions* to be diligent. A *command* is more absolute or despotic than the others.

(30.) **Delightful, delicious.**—*Delightful* is applied both to the pleasures of the mind and those of the senses, except taste ; *delicious* only to those of the senses. An excursion is *delightful*, a fruit *delicious*.

20. Additional groups of Synonyms.—We give here several additional groups of synonyms with no meanings attached, to serve as a higher exercise for the student:—

1. Power, strength, force, authority.
2. Anger, vexation, annoyance, wrath, resentment.
3. Wisdom, learning, acquaintance, knowledge.

4. Unnatural, non-natural, preternatural, supernatural.
5. Jocosé, funny, ludicrous, ridiculous.
6. Build, erect, construct.
7. Bravery, courage, gallantry, fortitude.
8. Deference, respect, veneration.
9. Frank, candid, ingenuous.
10. Timidity, shyness, bashfulness, diffidence.
11. Crime, fault, vice, immorality, sin.
12. Useful, advantageous, expedient.
13. Hasty, premature, precipitate.
14. Pain, grief, sorrow, agony, anguish.
15. Authentic, genuine.
6. Comprehend, understand, apprehend.
7. Gentle, tender, kind, mild.
18. Repentance, remorse.
9. Return, restore, surrender.
20. Dangerous, perilous.
21. Compulsion, restraint, constraint.
22. Figure, emblem, symbol, type.
23. Occurrence, event, circumstance.
24. Superfluous, needless, unnecessary.
25. Obvious, clear, evident.
6. Relate, recount, describe.
7. Customary, fashionable, conventional.
8. Accomplish, effect, execute, achieve.
9. Adversity, calamity, misery, tribulation.
0. Imagination, fancy.
1. Teach, instruct, inform, educate.
2. Civil, courteous, polite.
3. Linger, loiter, stay.
4. Implacable, unrelenting, inexorable.
5. Secret, hidden, covert.
6. Sly, cunning, crafty, deceitful.
7. Avaricious, miserly, stingy, penurious.
8. Pardon, forgive, excuse.
9. Faith, belief, credulity.
0. Privacy, retirement, solitude, loneliness.
1. Envy, emulation, rivalry, jealousy.
2. Autocrat, despot, tyrant, monarch.
3. Wit, humour.
4. Error, mistake, blunder.
5. Dexterity, address, skill.

46. Bias, prepossession, prejudice.
47. Aversion, antipathy, dislike, hatred, repugnance.
48. Enemy, antagonist, adversary, opponent.
49. Reproof, reprimand, censure, remonstrance, reproach.
50. Distinguish, discriminate.

21. The importance of being able to distinguish between the synonyms of a language can hardly be overrated. It is only a careful study of them that will enable us to put the right word in the right place, and so avoid mistakes into which Native students especially are continually falling. A knowledge of Derivation will often be of great use to us here. For example—

(a.) **Repentance, penitence, contrition, compunction, remorse.**—*Repentance* (Lat. *pœna*) and *penitence* (*id.*) consist in *pain* felt for wrong doing; *contrition* (Lat. *contrit-*) is to be *bruised* in one's mind for sorrow; *compunction* (Lat. *compunct-*) is to feel a *prick* or *sting*; *remorse* (Lat. *remors-*) is to have a *gnawing* pain.

(b.) **Common, vulgar, ordinary.**—*Common* (Lat. *communis*, general) is opposed to rare; *vulgar* (Lat. *vulgus*, the mob), to polite; *ordinary* (Lat. *ordo*, a class), to the distinguished.

(c.) **Contagious, epidemical.**—A *contagious* (Lat. *tango*, touch) disease is one communicated by *contact*; an *epidemic* (Gr. *epi*, *demos*, among the people) is a disease affecting a whole district.

HOMONYMS.

22. Homonyms are words, in the same language, which, though distinct in origin and meaning, have the same form and sound. Thus *page*, a small boy, is derived from the Greek *paidion*, whereas *page*, the side of a leaf, comes from the Latin *pagina*. We find words of this sort in all languages, even the most ancient

but they are more frequent in modern languages, which have undergone the friction of long use: for it is only by the gradual dropping of letters and of endings, the constant wearing away, as it were, of the sharp edges of words, that this sameness of form can be explained. The following list contains the principal English words, chiefly monosyllables, of this class:

I. Of Teutonic Origin.

Bark	...	{ 1. Of a tree (O.E. <i>beorgan</i> , to cover). 2. Of a dog (O.E. <i>beorcan</i>).
Beetle	...	{ 1. The insect (O.E. <i>bitel</i> , <i>bitan</i> , to bite). 2. Wooden mallet (O.E. <i>bill</i> , <i>beatun</i> , to beat). ¹
Blow	...	{ 1. Of the wind (O.E. <i>blawan</i>). 2. Of a flower (O.E. <i>blōwian</i>).
Cleave	...	{ 1. To stick (O.E. <i>clifian</i>). 2. To sunder (O.E. <i>clufan</i>).
Cow	...	{ 1. The animal (O.E. <i>cu</i> ; San. <i>go</i>). 2. To subdue (Dan. <i>hue</i>).
Cricket	...	{ 1. The <i>creaking</i> insect. 2. The game (O.E. <i>cric</i> , a staff, crook).
Down	...	{ 1. Soft hair, &c. (Ger. <i>daune</i>). 2. A hill, and the adv. (O.E. <i>dun</i> , a hill).
Ear	...	{ 1. The organ of hearing (O.E. <i>eāre</i> ; L. <i>auris</i>). 2. Ear of corn (O.E. <i>eār</i> ; Ger. <i>ähre</i>). 3. To plough (obs). (O.E. <i>erian</i>).
Hatch	...	{ 1. To incubate (O.E. <i>haccan</i> , to hack). 2. Fastening of a door, &c. (O.E. <i>haeca</i>).
Hawk	...	{ 1. The bird (O.E. <i>hafuc</i>). 2. To offer for sale (Ger. <i>hüken</i>).
Last	...	{ 1. To endure (O.E. <i>geloestan</i>). 2. Latest (O.E. <i>latost</i>). 3. A load (O.E. <i>hloest</i>). 4. A mould for shoes (O.E. <i>lást</i>).
Leave	...	{ 1. Permission (O.E. <i>lyfan</i> , to permit) 2. To abandon (O.E. <i>laefan</i>).

¹ No. 1 gives us *beetle-headed*, 'having a head like a beetle, stupid': but *beetle-browed* comes from No. 2, 'having brows that hang over like the projecting top of a beetle or mallet.'

Left	...	{ 1. Opposite to <i>right</i> (O.E. <i>lef</i> , weak). 2. Past-participle of 'leave' (O.E. <i>ge-læft</i>).
Lie	...	{ 1. To repose (O.E. <i>licgan</i>). 2. To speak untruth (O.E. <i>leogan</i>).
Mint	...	{ 1. Place for coining (O.E. <i>mynet</i> ; L. <i>moneta</i>). 2. The plant (O.E. <i>mint</i> e ; L. <i>mentha</i>).
Own	...	{ 1. To possess (O.E. <i>owen</i>). 2. To confess (O.E. <i>unnan</i>).
Rake	...	{ 1. To scrape (Ice. <i>reka</i> , a rake). 2. A debauchee (from <i>rakehell</i> ; Ger. <i>rahe</i> l, a cur). 3. Nautical term (O.E. <i>roecan</i> , to reach).
Rifle	...	{ 1. To rob (Ger. <i>riffen</i> , to snatch). 2. A grooved gun (Ger. <i>riefeln</i> , to channel).
Skate	...	{ 1. The fish (O.E. <i>sceadda</i>). 2. The ice-shoe (Dut. <i>schaat</i>).
Smack	...	{ 1. A taste, a blow (O.E. <i>smæc</i>). 2. A small vessel (O.E. <i>snacc</i>).
Spell	...	{ 1. A turn, a job (O.E. <i>spelian</i> , to act for another). 2. A charm (O.E. <i>spellien</i> , to recite). 3. To point out the letters of a word with a <i>spill</i> .
Wise	...	{ 1. Learned (O.E. <i>wis</i>). 2. Way (O.E. <i>wise</i>).

II. Of Classical Origin.

Arch	...	{ 1. An arc (L. <i>arcus</i> , a bow). 2. Chief (in composition) (Gr. <i>archos</i>).
Ball	...	{ 1. A round body (Fr. <i>balle</i> ; L. <i>pila</i>). 2. A dance (It. <i>ballo</i>).
Case	...	{ 1. Event, state (L. <i>casus</i> , <i>cado</i>). 2. Covering (Fr. <i>caisse</i> ; L. <i>capsa</i> , <i>capi</i> o).
Corporal	...	{ 1. An officer in the army (Fr. <i>caporale</i> ; L. <i>caput</i>). 2. Bodily (L. <i>corpus</i>).
Count	...	{ 1. The title (L. <i>comes</i>). 2. To reckon (Fr. <i>compter</i> ; L. <i>computare</i>).
Counter	...	{ 1. A table on which money is counted (Fr. <i>compter</i>). 2. In opposition to (Fr. <i>contre</i> ; L. <i>contra</i>).
Date	...	{ 1. Point of time (L. <i>datum</i>). 2. The fruit (Fr. <i>datte</i> ; Gr. <i>dactylos</i> , finger).
Foil	...	{ 1. To disappoint (Fr. <i>fol</i> , <i>fou</i> , foolish). 2. Blunt sword (Fr. <i>refoulé</i> , blunted). 3. Leaf of metal, a set-off, (Fr. <i>feuillé</i> ; L. <i>folium</i>).
Gill	...	{ 1. Breathing organ of fishes (L. <i>gula</i>). 2. The measure (O. Fr. <i>gaille</i> , an earthen vessel).

Host	...	{	1. An army (L. <i>hostis</i>).
		{	2. Elements at the Mass (L. <i>hostia</i>).
Jet	...	{	1. The mineral (Gr. <i>gagates</i> ; <i>Gagus</i> , a town in Lycia).
		{	2. A spouting stream (Fr. <i>jéter</i> ; L. <i>jacio</i> , to throw).
Kennel	...	{	1. House for dogs (It. <i>canile</i> ; L. <i>canis</i>).
		{	2. A water-course (L. <i>canalis</i>).
Mace	...	{	1. Metal club (Fr. <i>masse</i> , a mallet).
		{	2. Spice (It. <i>mace</i>).
Mail	...	{	1. Armour (Fr. <i>maille</i> ; L. <i>macula</i> , a spot or mesh).
		{	2. Letter-bag (Fr. <i>malle</i> , a trunk).
Ounce	...	{	1. The weight (L. <i>uncia</i>).
		{	2. The animal (Sp. <i>onza</i> ; It. <i>lonza</i> ; L. <i>lynx</i>).
Pale	...	{	1. A stake (L. <i>palus</i> ; root <i>pag</i> , fix).
		{	2. Wan (L. <i>pallidus</i>).
Partisan	...	{	1. An adherent (Fr. <i>partisan</i>).
		{	2. A halberd (Sp. <i>partesana</i>).
Pawn	...	{	1. A pledge (Fr. <i>pau</i> ; L. <i>pignus</i>).
		{	2. In chess (Fr. <i>peon</i> ; It. <i>pedone</i> , a foot-soldier).
Perch	...	{	1. The fish (Fr. <i>perche</i> ; Gr. <i>perkos</i> , dark).
		{	2. The measure, to settle (Fr. <i>perche</i> ; L. <i>pertica</i> , <i>pertingo</i>).
Pernicious	...	{	1. Destructive (L. <i>perniciēs</i> , <i>perneco</i>).
		{	2. Quick (obs.) (L. <i>pernix</i>).
Pile	...	{	1. A heap (L. <i>pila</i> , a ball; Sans. <i>pûl</i> , accumulate) Cf. <i>pill</i> .
		{	2. A stake (L. <i>pila</i>) Cf. <i>pillar</i> .
		{	3. Nap on cloth (L. <i>pilus</i> , a hair) Cf. <i>pillage</i> .
Policy	...	{	1. Of state (Gr. <i>politeia</i>).
		{	2. Of insurance (L. <i>polliceor</i>).
Prune	...	{	1. To trim (Fr. <i>provigner</i> ; L. <i>propago</i>).
		{	2. A plum (L. <i>prunum</i>).
Quarry	...	{	1. Object of the chase (Fr. <i>curée</i> , entrails of the game; L. <i>cor</i>).
		{	2. Place where stones are hewn (Fr. <i>quarrière</i> , <i>quarrer</i> , to cut square; L. <i>quatuor</i>).
Ray	...	{	1. A line of light (Fr. <i>rai</i> ; L. <i>radius</i>).
		{	2. The fish (Fr. <i>raie</i>).
Reins		{	1. Bridle of a horse (Fr. <i>rene</i> ; L. <i>retineo</i>).
		{	2. The kidneys (L. <i>renes</i>).
Repair	...	{	1. To go (L. <i>repatriare</i>).
		{	2. To restore (L. <i>reparari</i>).

Sack	...	{ 1. A bag ; to plunder (Fr. <i>sac</i> ; Gr. <i>satto, saxo</i>).
		{ 2. The wine (Fr. <i>sec</i> ; L. <i>siccus</i>).
Soil	...	{ 1. Ground (Fr. <i>soile</i> ; L. <i>solum</i>).
		{ 2. Dirt (Fr. <i>souil</i> ; L. <i>sus</i>).
Sole	...	{ 1. Of the foot, and the fish (Fr. <i>sole</i> ; L. <i>solea</i>).
		{ 2. Alone (L. <i>solus</i>).
Tense	...	{ 1. Of verb (L. <i>tempus</i> , time).
		{ 2. Tight (L. <i>tensus</i> , strained).
Truck	...	{ 1. To traffic (Fr. <i>troquer</i>).
		{ 2. The vehicle (Gr. <i>trochos</i> , a wheel).
Vice	...	{ 1. The instrument (Fr. <i>vis</i> , a screw ; L. <i>vitis</i>).
		{ 2. A fault (L. <i>vitium</i>).
		{ 3. As in <i>Vice-chancellor</i> (L. <i>vice</i> , instead of.)

III. Of Mixed Origin.

Bale	...	{ 1. A ball, bundle (See <i>ball</i>).
		{ 2. To throw out water (Fr. <i>baille</i> , pail).
		{ 3. Sorrow, as in <i>baleful</i> (obs.)
Bay	...	{ 1. Laurel (Fr. <i>baie</i> ; L. <i>bacca</i> , a berry).
		{ 2. A bend of the sea (O.E. <i>bigan</i> , to bend).
		{ 3. Of a dog (It. <i>baiare</i>).
		{ 4. The colour (Fr. <i>bai</i>).
		{ 5. A keeping in check (Fr. <i>bayer</i> , to watch).
Bound	...	{ 1. Ready to go (Ice. <i>buinn</i>).
		{ 2. To leap (Fr. <i>bondir</i>).
		{ 3. A limit (Fr. <i>borne</i>).
		{ 4. Past of "bind."
Box	...	{ 1. The tree, and a receptacle (L. <i>buxus</i>).
		{ 2. A blow on the head (Dan. <i>bask</i> ; L. <i>pugnus</i>).
Bull	...	{ 1. The animal (O.E. <i>bellan</i> , to roar).
		{ 2. A Papal edict (It. <i>bolla</i> , a seal).
Cope	...	{ 1. A covering (Fr. <i>cape</i>).
		{ 2. To vie with (O.E. <i>ceap</i>).
Corn	...	{ 1. Grain (O.E. <i>garn</i>).
		{ 2. A horny excrescence (L. <i>cornu</i>).
Crowd	...	{ 1. A mass of people (O.E. <i>croda</i>).
		{ 2. A fiddle (Wel. <i>crwth</i>).
Curry	...	{ 1. To dress leather (Fr. <i>corroyer</i>).
		{ 2. Sauce (Pers. <i>khûrdî</i>).
Dock	...	{ 1. The weed (O.E. <i>docce</i>).
		{ 2. To cut short (Wel. <i>toc</i> , a short thing).
		{ 3. A harbour-basin (Ger. <i>docke</i> , root <i>dig</i>).

Dole	...	{ 1. A share <i>dealt</i> (O.E. <i>dāl</i>). 2. Grief (L. <i>dolere</i>). 3. Evil intent (L. <i>dolus</i>).
Drab	...	{ 1. A slut (O.E. <i>drabbe</i> , dregs). 2. Gray-coloured (Fr. <i>drap</i> , cloth).
Drill	...	{ 1. To pierce, train soldiers (Du. <i>drillen</i> , to shake). 2. Furrow for seed (Wel. <i>rhill</i> , a row).
Fair	...	{ 1. Beautiful (O.E. <i>fūger</i>). 2. Market-festival (Fr. <i>foire</i> ; L. <i>feria</i>).
Found	..	{ 1. To cast (L. <i>fundo</i> , -ere). 2. To establish (L. <i>fundo</i> , -are). 3. Past of 'find' (O.E. <i>findan</i>).
Fry	...	{ 1. To cook (Fr. <i>frire</i> ; L. <i>frigo</i>). 2. Young fish (Fr. <i>frai</i>).
Gall	...	{ 1. Bile (O.E. <i>geallu</i>). 2. Annoy (Fr. <i>se galler</i> , to rub). 3. The oak-apple (Fr. <i>gale</i> , a pebble).
Gammon	...	{ 1. Of bacon (It. <i>gambone</i> , a leg). 2. As in Back-gammon; hence to cheat (Dan. <i>gammen</i> , a game).
Grate	...	{ 1. A crate (L. <i>crates</i>). 2. To scrape (Dan. <i>kratte</i>).
Grave	...	{ 1. To carve, a burial-place (O.E. <i>grafian</i>). 2. Serious (L. <i>gravis</i>).
Gull	...	{ 1. The bird (Wel. <i>gwylu</i>). 2. To deceive, = <i>guile</i> (O.E. <i>wile</i>) ¹ .
Gust	...	{ 1. A blast of wind (Ice. <i>gustr</i>). 2. Relish (L. <i>gustus</i>).
Jar	..	{ 1. To dash (Ger. <i>herran</i>). 2. A vessel (Ar. <i>jarra</i> or <i>zīr</i>). 3. A turn, as in <i>a-jar</i> (O.E. <i>cherre</i>).
Lake	...	{ 1. The colour (Fr. <i>laque</i> ; Pers. <i>luh</i>). 2. Piece of water (L. <i>lacus</i>).
Lawn	...	{ 1. A grassy space (Wel. <i>llan</i> , land). 2. Fine linen (L. <i>linum</i>).
Lay	...	{ 1. A song (O.E. <i>ley</i>). 2. Laic (Fr. <i>lai</i> ; Gr. <i>luos</i> , people). 3. To cause to lie (Ger. <i>legen</i>). 4. Past of 'lie.'

¹ Compare *guise* and *wise*, *guard* and *ward*.

League	...	{	1. A treaty (Fr. <i>ligue</i> ; L. <i>ligure</i> , to bind).
		}	2. Measure of distance (Gael. <i>leag</i> , a stone).
Link	...	{	1. Of a chain, &c. (Ger. <i>lenken</i> , to bend).
		}	2. A light (Gr. <i>lychnos</i>).
List	...	{	1. A strip, catalogue (O.E. <i>list</i> , a border).
		}	2. Enclosure for a combat (L. <i>licium</i> , a thread).
		}	3. To desire (Ger. <i>lust</i> , pleasure).
		}	4. Dim. of "listen."
Maroon	...	{	1. A negro escaped to the woods (Sp. <i>cimarron</i> , wild)
		}	2. The colour of a <i>chesnut</i> (Fr. <i>marron</i>).
Match	...	{	1. A lucifer (It. <i>miccia</i> ; L. <i>myxus</i> , wick of lamp).
		}	2. Equal, same <i>make</i> (Ger. <i>machen</i> , to make).
Mean	...	{	1. Common (O.E. <i>moene</i>).
		}	2. Middle (Fr. <i>moyen</i> ; L. <i>medianus</i>).
		}	3. To intend (O.E. <i>menen</i>).
Mole	...	{	1. A spot or mark (O.E. <i>mæl</i>).
		}	2. A mound (L. <i>moles</i>).
		}	3. The animal (contr. of O.E. <i>moldwarp</i>).
Mood	...	{	1. Inflexion of verb (L. <i>modus</i>).
		}	2. Disposition (O.E. <i>mod</i> , mind).
Moor	...	{	1. A heath (Ice. <i>mor</i> , turf).
		}	2. To fasten a ship (O.E. <i>merren</i> , to hinder).
		}	3. A North African (L. <i>maurus</i> , dark).
Mosaic	...	{	1. Pertaining to <i>Moses</i> .
		}	2. Mosaic work (Gr. <i>mouseios</i> ; L. <i>opus musicum</i>).
Nave	...	{	1. Centre of a wheel (Ger. <i>nabe</i>).
		}	2. Part of church (Fr. <i>nef</i> ; L. <i>navis</i>).
Neat	...	{	1. Cattle (O.E. <i>neat</i>) ¹ .
		}	2. Tidy (Fr. <i>net</i> ; L. <i>nitidus</i>).
Pall	...	{	1. Cloth on coffin (O.E. <i>pæll</i> ; L. <i>pallium</i>).
		}	2. To cloy (Wel. <i>pallu</i> , to fail).
Pen	...	{	1. To enclose (O.E. <i>pyndan</i>).
		}	2. For writing (L. <i>penna</i>).
Pet	...	{	1. A favourite (Fr. <i>petit</i>).
		}	2. A fit of displeasure (Swed.).
Pine	...	{	1. The tree (L. <i>pinus</i>).
		}	2. To waste away (O.E. <i>pin</i> , pain).
Plot	...	{	1. A <i>plat</i> of ground (Ger. <i>platt</i>).
		}	2. Scheme (L. <i>plico</i> , <i>plicatum</i> , to <i>plait</i>).

From O.E. *nitian* = *ne-witan*, not to know ; beasts, 'that have no understanding.'

Pulse	... {	1. Throbbing (L. <i>pulsus</i>).
	2.	Grain in a pod (Dan. <i>pölse</i>).
Punch	... {	1. Beverage of five ingredients (Hind. <i>panch</i>).
	2.	To pierce (L. <i>pungo</i>).
	3.	= Punchinello (It. <i>pulcinella</i>).
Quire	... {	1. Choir (O.E. <i>quier</i> ; Fr. <i>chœur</i> ; Gr. <i>choros</i>).
	2.	24 sheets of paper (O.Fr. <i>quaier</i> ; L. <i>quatuor</i>).
Race	... {	1. Family (Fr. <i>race</i>).
	2.	Running (O.E. <i>raes</i>).
	3.	A bar (Ger. <i>riegel</i> ; L. <i>regula</i>).
Rail	... {	2. To brawl (Fr. <i>railler</i> , to rally).
	3.	The bird (Ger. <i>rulle</i>).
	4.	Garment (obs.) (O.E. <i>hrügel</i>).
Rape	... {	1. A carrying off (L. <i>rapio</i>).
	2.	Division of a county (obs.) (O.E. <i>râp</i> , a rope).
	3.	The plant (L. <i>rapa</i>).
Riddle	... {	1. A sieve (O.E. <i>hriddel</i> ; L. <i>reticulum</i>).
	2.	An enigma (O.E. <i>rædels</i> , <i>rædm</i> , to guess).
Rout	... {	1. A rabble, assembly (Ger. <i>rotte</i>).
	2.	A defeat (O.Fr. <i>route</i> ; L. <i>ruptus</i>).
Sage	... {	1. The plant (O.E. <i>salwige</i>).
	2.	Wise (Fr. <i>sage</i> ; L. <i>sapiens</i>).
Scale	... {	1. Of a balance (O.E. <i>scala</i>).
	2.	Of a fish (O.E. <i>scealu</i>).
	3.	A ladder, to climb (L. <i>scala</i>).
School	... {	1. Of philosophy, &c. (L. <i>schola</i>).
	2.	Of whales (O.E. <i>sceol</i>).
Scrip	... {	1. A wallet (Nor. <i>skreppu</i>).
	2.	Of paper (L. <i>scriptum</i>).
Seal	... {	1. Stamp (Ger. <i>siegel</i> ; L. <i>sigillum</i>).
	2.	The animal (O.E. <i>seol</i>).
See	... {	1. To observe (O.E. <i>seon</i>).
	2.	Of a bishop (L. <i>sedes</i>).
Shrub	... {	1. Tree (O.E. <i>scrob</i>).
	2.	Liquor (Ar. <i>sharab</i>).
Size	... {	1. Magnitude (contr. of <i>assize</i> ; L. <i>assidere</i>).
	2.	Glue (Wel. <i>syth</i> , stiff).
Sound	... {	1. Hale (O.E. <i>ge-sund</i>).
	2.	A strait (O.E. <i>sund</i>). ¹
	3.	Noise (O.E. <i>soun</i> ; L. <i>sonus</i>).
	4.	To probe (Fr. <i>sonder</i> ; L. <i>subundare</i>).

Sund is for *swund*, what may be *swum* across.

Still	...	<ol style="list-style-type: none"> 1. Calm (O.E. <i>stille</i>, fixed). 2. Adv. and Conj. 3. To distill (L. <i>stillo</i>).
Tart	...	<ol style="list-style-type: none"> 1. Sour (O.E. <i>teart</i>, <i>tearen</i>, to tear). 2. A (twisted) pie (Fr. <i>tarte</i> ; L. <i>tortus</i>).
Tire	...	<ol style="list-style-type: none"> 1. For attire (Fr. <i>attirer</i>). 2. To weary (O.E. <i>tirian</i>, to vex).
Toil	...	<ol style="list-style-type: none"> 1. Labour (O. Dan. <i>tugt</i>). 2. A net (Fr. <i>toile</i> ; L. <i>tela</i>).
Trump	...	<ol style="list-style-type: none"> 1. At cards (= <i>triumph</i> ; L. <i>triumphus</i>). 2. A trumpet (Ice. <i>trumba</i> ; L. <i>tuba</i>).

23. Some words liable to be taken for Homonyms.—We meet with not a few words of the same form and pronunciation that the student would, at first sight, imagine to be Homonyms, but which may be traced back to the same root. Thus *score*, to mark, and *score*, the number twenty, both come from O.E. *scor*, a notch, a common method of reckoning : so *suit*, an action at law, and *suit*, a set, as in ‘a *suit* of clothes,’ can both be traced to Fr. *suivre* (past-participle *suit*) to follow, in the two senses of to *pursue* and to form a *series*. So with *palm*, *long* (verb and adjective), *vault*, *row*, &c.

24. Dittonyms.—The converse of Homonyms may be called *Dittonyms*, i.e., words of the same derivation and originally of the same meaning, that appear under different forms. Such are *syrup*, *sherbet*, *shrub* ; *antic*, *antique* ; *custom*, *costume* ; *balsam*, *baln* ; *eremite*, *hermit* ; *mancœuvre*, *manure* ; *crony*, *crone* ; *sheen*, *shine* ; *sip*, *sop*, *soup*, *sup* ; *stark*, *starch* ; *varlet*, *valet* ; *jealous*, *zealous* ;¹ *snip*, *nip* ; *trill*, *drill*, *thrill* ; &c.²

¹ ‘I (Elijah) have been very *jealous* for the Lord of Hosts.’—*Enl. Bib.*

² We see a modern instance of this usage in the double term *cigar* and *sygar*.

25. Degeneration of Words.—There is a class of English words, used originally with a good or indifferent meaning, that have since become gradually lowered, until they have, at length, acquired a bad meaning. This has generally arisen from the deterioration in worth of the person or thing whereto the word or name was applied. Thus in *crafty* and *cunning* no crooked wisdom was at first implied, but only knowledge and skill; it was soon found, however, that men often used their superior knowledge to deceive their fellows; and this perception brought the words themselves into bad odour, as implying deceit and trickery. So the word *tinsel* (Fr. *étincelle*) meant once anything that sparkled or glistened: but from men's experience in the vanity of outward show, it has gained the meaning that it now bears of 'fair to the eye but really worthless.' So with the word *villain*, a labourer on the farm or *villa*; then, a serf; and then, a man with the qualities of a serf, a scoundrel. *Churl*, *clown*, *varlet*, *menial*, *boor*, *knave*¹ have gained bad or inferior meanings in the same way as this last. So the Old English *sælig*, which meant *blessed*, appears in later English as *silly*, foolish.²

For further illustration of this interesting phenomenon in word-usage, we append the following list of words that have undergone this change of meaning; a change that should be carefully traced by the student:—

adventurer.	brat. ³	doom.
animosity.	caitiff.	dunce.
antic.	cheat.	facetious.
bestly.	clumsy.	fulsome.
blackguard.	conceit.	fussy. ⁴

¹ In O.E. homilies we find the term '*knave* child' applied to the infant Saviour.

² Cf. *simple* and *sheepish* below.

³ 'O Abraham's *brats*, O brood of blessed seed,!'—*Gascoigne*.

⁴ 'Nicodemus was *fus* to lernenn' (eager to learn).—*Orrmin*.

gossip.	immon.	retaliate.
heathen.	miscreant.	retract.
idea. ¹	morose.	sad.
idiot.	obsequious.	self-sufficient.
imp. ²	officious. ⁴	sheepish. ⁶
impertinent.	pagan.	simple.
indolence.	paramour.	sly. ⁷
influence.	plausible.	smug.
lewd.	pragmatical. ⁵	specious.
libel.	prejudice.	tawdry.
lumber.	prose (verb).	tempt.
maudlin.	resent.	tippler.
meddling.	respectable.	volatile.
mercy. ³		

26. Elevation of Words.—Words that have improved in their meaning are few in comparison with the class just considered. The word *fond*, in Shakspeare's time, bore the meaning of *foolish*. *Nice*, down to about A.D. 1580, also stood for *foolish*; then it came to mean *precise*; and now it has the meaning of *pleasing*. *Imaginative*, at the time of the French invasion, meant simply *suspicious*. *Hazard* and *jeopardy* (*jeu perdu*! game lost!) were originally mere gaming terms, belonging to the same wild period. The great moral influence of Christianity has elevated such words as *humility* and *minister*.^{*} *Clever* and *fun* in Johnson's time were looked upon by many as low words. In the time of Chaucer,

¹ —'how it (the new created world) showed,
Answering his great *idea*.'—*Milton*.

² 'Ye sacred *imps* that on Parnasso dwell,'—*Spenser*.

³ In the sense, 'to be at a person's *mercy*.'

⁴ Still used in poetry in its original sense of 'careful in doing one's duty.'

'In vain for him the *officious* wife prepares
The fire.'—*Thomson*.

⁵ 'We cannot always be contemplative or *pragmatical* abroad.'—*Milton*.

⁶ Orrmin applies this word to a man who *meekly* follows Christ's pattern.

⁷ 'The heavens, the work of thy fingers,' from Ps. viii, becomes, in a metrical version of A.D. 1250, 'works of fine fingers *sly*.'

*shrewd*¹ meant *wicked*. Party-names often come under this class: *Whig* and *Tory* were once terms of contempt; *Radical* has now almost lost its reproachful application. The term *Christian* itself was once a mere nick-name. Words like *generous*, *gentle*, *ingenuous*, originally implied only noble birth, but now, nobleness of character. *Soldier*, literally one who receives *pay*, from It. *soldo*, L. *solidus*, has gained a higher meaning than that of a mere mercenary. *Glorious*, in Bacon's time, had the meaning of *boastful*. *Worship* was formerly employed in a much more general sense than now; it meant 'to honour.

DISGUISED WORDS.

27. It not unfrequently happens that words from foreign tongues, when introduced into the English language, take to themselves an English form and spelling, so that, under the disguise of a native dress, their foreign origin is hidden or obscured. This often arises from a determination to make a word *look* English, and often from a forgetfulness of the true derivation of such words. In some cases this disguise is the result of contraction, caused by a rapid pronunciation of the word. And not only is this the case with words of foreign birth, but also with words of regular Old English formation; for these, as they came to shake off their Old English character and clothe themselves in more modern trim, frequently adopted a form and spelling that are very misleading to any one who wants to find out their derivation and exact meaning. As words of this kind

¹ "And the Prophet saith, 'Flee *shrewdnesse* and do goodnesse seek *peccer* and folwe it.'"—*Chaucer, Melibæus*.

² 'If any man serve me, my fadir shall *worschip* hym.'—*Wiclif's Bible*.

are so many snares in the path of the student of English, we will give an explanatory list of the principal ones that occur.

I. Words of O.E. Derivation.

Adder	= a (n) adder ¹	= O.E. <i>næddre</i> .
Auger	= { O.E. <i>nafo-ger</i> , <i>navegar</i> }	= { <i>nare-borer</i> , centre-bit.
Ajar (on the jar)	= achar	= { on the <i>turn</i> ² (O.E. <i>cherre</i>).
Bar-n	= O.E. <i>bere-ærn</i>	= barley-house.
Blunderbuss	= <i>thunder-bus</i>	= { Ger. <i>donner</i> , thunder, & <i>bus</i> , <i>büchse</i> , a box, gun.
Bridal	= O.E. <i>bryd-ealu</i>	= { <i>bride-ale</i> , i.e., bride-feast.
Bridegroom	= O.E. <i>bryd-gum</i>	= bride-man.
Brim-stone	= O.E. <i>bren-ston</i>	= burn-stone.
Bran-new	= { <i>brand-new</i> , <i>brent-new</i> }	= { burnt-new (Cf. fire-new. <i>Shaks.</i>)
Canter	= { <i>Canterbury</i> - gallop }	= { easy pace at which pilgrims rode to Canterbury.
Coxcomb	= <i>cockscomb</i>	= { badge of a professional fool.
Daisy	= O.E. <i>daeges eage</i>	= day's eye.
Elbow	= O.E. <i>elnboga</i>	= arm-bending.
Fairy	= O.E. <i>faery</i>	= { Fr. <i>faerie</i> , witchery; It. <i>future</i> , to bewitch.
Farthingale	= O.E. <i>fardingale</i>	= { Fr. <i>verdugalle</i> (from Sp. <i>verdugo</i> , a fold in a dress).
Field	= O.E. <i>feld</i> (felled)	= { open space where the trees have been felled.
Firkin	= <i>fourkin</i>	= { dim. of <i>four</i> (4th part of a barrel).

¹ Cf. *anger*, *alligator*, *apron*, *orange*, *ext.*

² Cf. *char-woman* = a woman that does a *turn* of work.

Goody	= <i>good-wife</i>	= { 2nd syll. has contracted through being unaccented (Cf. <i>hussy</i>). }
Gooseberry	= <i>gorse-berry</i>	= { from its prickly shrub, like <i>gorse</i> . }
Gospel	= O.E. <i>God-spell</i>	= God's word. ¹
Gossip	= O.E. <i>God-sibb</i>	= God-related.
Grunsel	= O.E. <i>grund-syl</i>	= ground-sil.
Hand in { <i>hand-iron</i> <i>hand-icap</i> <i>hand-loom</i> }	- { O.E. prefix <i>and-, an-</i> }	= { "in return," as in <i>an-swer</i> (O.E. <i>and-sware</i>). }
Handywork-	= { <i>hand-ywork</i> (O. <i>ge-weore</i>) }	= hand-work.
Hang-nail	= O.E. <i>ang-nægele</i> ³	= { a sore under the nail. }
Heifer	= O.E. <i>heā-fore</i>	= stall-cow.
Henchman	= <i>haunchman</i>	= { one who stands at one's <i>haunch</i> , a supporter. }
Heyday	= Ger. <i>heida</i>	= an expression of joy.
Humble-bee	= Ger. <i>hummel-bee</i>	= { bumble-bee, Gr. <i>bombulos</i> . }
Hussif, hussy	= <i>house-wife</i>	= Cf. <i>goody</i> .
Icele ⁴	= O.E. <i>is-gicel</i>	= ice-jag.
Island	= { O.E. <i>ea-land</i> , <i>iland</i> }	= { <i>water-land</i> (inserted after the analogy of <i>isle</i> , from L. <i>insula</i> . Cf. <i>rhyme</i>). }
Jaw	= <i>chaw</i>	= connected with <i>chew</i> .
Lammas	= O.E. <i>hlaf-mæsse</i>	= loaf-mass.
Lenan	= O.E. <i>leof-man</i>	= { <i>lief-man</i> dear man, sweetheart. }
Midwife	= <i>mede-wife</i>	= { a woman that works for <i>meed</i> or hire. }

¹ Some say *gospel* = *good spell* = good-tidings.

² Should be spelt *handwork*.

³ *Ang* = sore, pain.

⁴ This word is, therefore, not a *hybrid*, as Abbott and Seeley ('English Lessons') class it.

Mint	= O.E. <i>mynet</i>	= { L. <i>moneta</i> , name of Juno, in whose temple money was coined.
Mole	= O.E. <i>mold-weorp</i>	= mould-thrower.
Neighbour	= O.E. <i>neah-bur</i>	= near-dweller.
Newt ¹	= a(n) <i>ewt</i>	= Cf. <i>adder</i> .
Nostril	= O.E. <i>nose-thyrel</i>	= nose-hole.
Orchard	= { O.E. <i>ort-</i> <i>geard</i> , <i>ort-</i> <i>yard</i> }	= herb-garden.
Pickaxe	= O.E. <i>pikois</i>	= a picking instrument.
Rhyme	= O.E. <i>rim</i> , <i>rime</i>	= { number <i>rhymed</i> increased with <i>rhythm</i> from Gr. <i>rhythmos</i>).
Sand-blind } (Shaks.) }	= O.E. <i>sám-blind</i>	= half-blind.
Shamefaced	= <i>shamefast</i>	= { O.E. suffix <i>fast</i> , fast, firm.
Shelter	= O.E. <i>scild-truma</i>	= troop-shield.
Sheriff	= O.E. <i>scire-geréfu</i>	= shire-reeve.
Starboard	= <i>steer-board</i>	= { right side of the ship, where the rudder- oar was placed. ²
Step-child	= O.E. <i>steop-cild</i>	= a bereft child.
Steward	= O.E. <i>stige-weard</i>	= { guardian of cattle, domestic offices, &c. <i>stige</i> = sty, stall.
Stirrup	= O.E. <i>stig-râp</i>	= climbing-rope.
Sweetheart	= <i>sweet-art</i>	= { sweet-art (O. E. suffix <i>-ard</i>).
Tadpole	= { O.E. <i>tād</i> , toad, and <i>pol</i> , pool }	= toad in the pool.
Tarpaulin	= <i>tar-palling</i>	= { a <i>tarred pall</i> or covering.
Threshold	= O.E. <i>thresc-wold</i>	= { thresh-wood, i.e., wood beaten or trodden.

Cf. Shakspeare's *nuncle*, *naunt*.

¹ As still seen in Native craft.

Titmouse	=	{ O.E. <i>tite</i> , lit- tle, & <i>mase</i> , a sparrow }	=	• hedge-sparrow.
Topsy-turvy ¹	=	{ <i>top-side the</i> <i>other way</i> }	=	Cf. <i>upside-down</i> .
Upholsterer	=	<i>upholster</i>	=	{ <i>upholder</i> , a furbisher- up of old goods; hence a furniture- dealer.
Upside-down ²	=	<i>up-so-down</i>	=	{ here <i>so</i> is the old relative; = <i>up-</i> what-down.
Vixen	=	O.E. <i>fyxen</i>	=	fem. of <i>fox</i> .
Walnut	=	O.E. <i>wealh-knut</i>	=	the <i>foreign nut</i> .
Well-a-day	=	<i>welaway</i>	=	{ O.E. <i>wālawā</i> (<i>wā</i> , woe, la, lo!)
Whole ²	=	O.E. <i>hole</i> , <i>hale</i>	=	<i>healed</i> , so, entire.
Woman	=	O.E. <i>wifman</i>	=	wife-man.
Worship	=	O.E. <i>weorthscipe</i>	=	worth-ship.

II. Words of Foreign Derivation.

Admiral	=	Fr. <i>amiral</i>	=	{ Ar. <i>amir-al-</i> (<i>bahr</i>), commander of the sea.
Afraid	=	<i>affrayed</i>	=	{ Fr. <i>affrayé</i> (not from Eng. <i>afraid</i>).
Alligator	=	<i>a lagarto</i>	=	{ Sp. <i>el, the, lagarto</i> , lizard; L. <i>lacerta</i> .
Amuck (to run)	=	Malay <i>amuck</i>	=	slaughter.
Apron	=	<i>napron</i>	=	{ Fr. <i>naperon</i> , napkin (L. <i>mappu</i>).
Banister	=	<i>baluster</i>	=	{ Gr. <i>balaustion</i> , flower of pomegranate.
Barley sugar	=	Fr. <i>sucré brulé</i>	=	boiled sugar.
Barnacle	=	L. <i>pernacula</i>	=	{ dim. of <i>perna</i> , a ham; then a kind of mussel.
Battledoor	=	Sp. <i>batador</i>	=	{ a (washing) beetle or beater.
Bedlam	=	<i>Bethlehem</i>	=	{ a monastery, turned into a mad-house.

¹ Written *topsi-to'erway* in Searches' *Light of Nature*.

² Cf. *nhoop*, O.E. *hoop*.

Beefeater	= Fr. <i>buffetier</i>	= { Fr. <i>buffet</i> , a side-board.
Causeway	= <i>causey</i>	= { Fr. <i>chaussée</i> ; L. (via) <i>calceata</i> , a path shod with stone.
Chance medley	= Fr. <i>chaude mêlée</i>	= an affray in hot blood.
Charles' wain	= <i>Ceorl's wain</i>	= { the Churl's (country-man's) waggon.
Check-mate	= Ar. <i>shûh mât</i>	= the king is dead.
Colleague	= <i>collegue</i>	= { L. <i>collega</i> (confused with <i>league</i>).
Compound	= <i>campan</i>	= { Pt. <i>campania</i> , an open space.
Constable	= L. <i>comes stabuli</i>	= { count of <i>the stable</i> , or master of the horse.
Country dance	= <i>counter dance</i>	= { Fr. <i>contre-danse</i> ; the dancers stood opposite to one another.
Court cards	= <i>coat cards</i>	= { from the grand coat of king, queen, & knave.
Crawfish	= O.E. <i>crevisk</i>	= { Fr. <i>ecrevisse</i> ; O. Ger. <i>krebiz</i> , a crab.
Curfew	= O.Fr. <i>cuevre-feu</i>	= cover-fire.
Currants	= <i>Corinths</i>	= { place whence first brought.
Daffodil	= { Fr. <i>fleur d'asphodèle</i> }	= Gr. <i>asphodelos</i> .
Dandelion	= Fr. <i>dent de lion</i>	= { the lion's tooth, from tooth-like edges of leaf.
Diamond	= <i>diamant</i>	= { <i>adamant</i> ; Gr. <i>adamas</i> , untameable, hard.
Dirge	= <i>dirige</i>	= { first word of L. hymn, <i>dirige nos</i> , direct us.
Divest	= <i>devest</i>	= { L. <i>de-vestio</i> , undoth.
Dragoman	= Ar. <i>tardjumân</i>	= an interpreter.

¹ Cf. *alarm* from Fr. *à l'arme*, to arms.

Dropsy	= <i>hydropsy</i>	= { Gr. <i>hydropsis</i> (<i>hydor</i> , water).
Earnest (noun)	= O.Fr. <i>ernes</i>	= { Fr. <i>arres</i> , L. <i>arrha</i> , Gr. <i>arrhabon</i> .
Ell	= <i>eln</i>	= L. <i>ulna</i> , elbow, cubit.
Emerods	= <i>hæmorrhoids</i>	= { Gr. <i>haima</i> , blood, and <i>rheo</i> , to flow.
Flag-end	= <i>flag-</i> , or <i>lag-</i> end	= { the end that flags or hangs loose.
Fancy	= <i>plutnsy</i> , <i>phantasy</i>	= Gr. <i>phantasis</i> .
Forced (meat)	= <i>farced</i>	= L. <i>farcio</i> , to stuff.
Frontispiece	= <i>frontispice</i>	= { L. <i>aspicio</i> , to look (confused with <i>piece</i>).
Gilly-flower	= O.E. <i>gilofer</i>	= { Fr. <i>giroflée</i> , It. <i>garo- falo</i> . ¹
Godown	= Malay <i>gâdong</i>	= a warehouse.
Grocer	= <i>grosser</i>	= { one who sells in the <i>gross</i> .
Grogram	= <i>grosgratin</i>	= stuff of a coarse grain.
Hautboy	= Fr. <i>hautbois</i>	= { a high-toned wood- en pipe.
Hurricane	= Fr. <i>ouragan</i>	= Sp. <i>huracan</i> .
(In an evil hour)	} = { in an evil <i>ure</i> ² or <i>heur</i>	= { Prov. <i>uür</i> , <i>augur</i> ; L. <i>augurium</i> .
Isinglass	= Ger. <i>hausen-blas</i>	= { bladder of <i>huso</i> or sturgeon.
Ker-chief ³	= O.E. <i>couver-chief</i>	= { O.Fr. <i>cuevre-chief</i> , head-cover.
Kickshaws	= O.E. <i>kickshose</i>	= { Fr. <i>quelques choses</i> , something.
Lanthorn ⁴ (old spelling)	} = <i>lantern</i>	= { Fr. <i>lanterne</i> , L. <i>laterna</i> .

¹ L. *caryophyllus*, a clove, from the clove-like smell of the flower.

² *Ure* (O.E.) means *fortune, destiny*. 'Take the *ure* that god wald send.'—*Bruce*. Hence *enure* and *inured*.

³ Cf. 'A plain *kerchief*, Sir John; my *brows* become nothing else'—*Shaks*. *Neck-hand-ker-chief* is a curiously contradictory word. It means etymologically, 'A neck-cover for the head used by the hand.'

⁴ *Negromancy, plurisy, chrysoble, abhominable*, in the same way have shaken off their wrong spelling, that implied a wrong derivation, and become *necromancy, pleurisy, crucible, abominable*.

Liquorice	= Gr. <i>glykyrrhiza</i>	= { <i>glykys</i> , sweet, and <i>rhiza</i> , a root.
Loop-hole	= <i>loup-hole</i>	= { Lang. <i>loup</i> , a small window in a roof.
Mandrake	= <i>mandragora</i>	= Gr. <i>mandragoras</i> .
Morris (dance)	= O.E. <i>moriske</i>	= Sp. <i>morisco</i> , a Moor.
Mushroom	= Fr. <i>mousseron</i>	= { <i>mousse</i> ; L. <i>muscus</i> , moss.
Mystary (plays)	= <i>mistery</i>	= <i>ministry</i> , L. <i>minister</i> .
Nabob	= <i>nawáb</i>	= a deputy.
Nightmare	= <i>night-mara</i>	= { <i>Mara</i> , a Finland witch.
Obsequies	= <i>exsequies</i>	= { L. <i>exsequiae</i> , with the idea of obse- quium involved.
Orange	= <i>narange</i>	= { Pers. <i>narenj</i> (con- fused with L. <i>aurum</i> , gold).
Outrage	= O.Fr. <i>oultrage</i>	= { low L. <i>ultragium</i> (<i>ultra</i> , beyond, <i>ago</i> , to do).
O yes!	= Fr. <i>oyez</i>	= listen.
Palsy	= O.E. <i>palasie</i>	= { Fr. <i>paralysie</i> , Gr. <i>paralysis</i> .
Parrot	= <i>parouquet</i>	= { Fr. <i>perroquet</i> (dim. of <i>Pierre</i> , Peter).
Penthouse	= { Fr. <i>pentice</i> or <i>pentise</i> }	= { a sloping shed (L. <i>pendo</i> , to hang).
Periwig	= <i>peruke</i>	= { Fr. <i>perruque</i> (con- fused with <i>wig</i>).
Pettitoes	= Norm. <i>petots</i>	= { It. <i>peducci</i> , little feet; L. <i>pes</i> .
Pigmy	= <i>pygmy</i>	= { thing the size of the <i>fist</i> (Gr. <i>pygme</i>).
Posthumous	= <i>postumous</i>	= { L. <i>postumus</i> , last (confused with L. <i>humo</i> , ¹ bury).
Press-money, } Press-gang }	= { <i>prest-money</i> , } = { <i>prest-gang</i> }	= { <i>earnest-money</i> , &c.; L. <i>præsto</i> , in readi- ness.
Proxy	= <i>procuracy</i>	= { L. <i>procuratio</i> , the acting on behalf of another.

¹ As though a 'posthumous child' meant by derivation as well as by usage, 'a child born after the *burial* of the father.'

Pumpkin	= Fr. <i>pompon</i>	= Gr. <i>pepon</i> , ripe.
Puny	= Fr. <i>puisé</i>	= { born after; so, younger, inferior.
Quinsy	= O.E. <i>sqwinancy</i>	= { Fr. <i>esquinancie</i> ; Gr. <i>kyñanche</i> , a dog-throttling.
Refuse	= <i>recuse</i>	= Fr. <i>recuser</i> , L. <i>recuso</i> .
Rickets	= L. <i>rachitis</i>	= { from Gr. <i>rachis</i> , the spine.
Rosemary	= O.E. <i>rosemaryne</i>	= L. <i>ros marinus</i> .
Runagate ¹	= { <i>renegate</i> , <i>renegade</i> }	= { Sp. <i>renegardo</i> ; L. <i>renegatus</i> (<i>renego</i> , to deny).
(Salt)-cellar ²	= { Fr. <i>salière</i> , L. <i>salarium</i> }	= { salt-box (<i>salt</i> has been unnecessarily prefixed).
Samphire	= { Fr. <i>herbe de</i> <i>Saint Pierre</i> }	= the marine plant.
Sample	= ensample	= { example, L. <i>exemplum</i> .
Scent	= <i>sent</i>	= { Fr. <i>sent</i> ; L. <i>sentio</i> , to perceive.
Scrip	= <i>script</i>	= L. <i>scriptum</i> , written.
Sepoy	= Hind. <i>sipahi</i>	= a soldier.
Sexton	= O.E. <i>sekesteyn</i>	= { Fr. <i>sacristain</i> (L. <i>sacer</i>).
Sovereign	= <i>sovrän</i>	= It. <i>sovrano</i> (Fr. <i>super</i>).
Sparrowgrass	= <i>asparagus</i>	= Gr. <i>asparagos</i> .
Summerset	= Fr. <i>soubresaut</i>	= { It. <i>soprasalto</i> (L. <i>supra</i> , over, & <i>saltus</i> , a leap).
Surgeon	= <i>chirurgion</i>	= { Gr. <i>cheir</i> , hand, & <i>ergon</i> , a work.
Syren	= <i>siren</i>	= { Gr. <i>seiren</i> , from <i>seira</i> , a cord.
Tartar	= <i>Tatar</i>	= { confused with L. <i>Tartarus</i> .
Tomahawk	= Am. <i>tomehagen</i>	= a war-hatchet.

¹ In usage, *runagate* means simply a runaway; while *renegade* means an apostate, a reprobate, but Cf. 'He letteth the *runagates* continue in scarceness' (for *renegades*).

² Compare *sledge-hammer*, where *sledge* means *hammer*.

Tureen	= <i>terrine</i>	= { Fr. <i>terrine</i> , an earthen vessel.
Wisacre	= Ger. <i>weissager</i>	= a wise sayer.

28. Curtailed Words.—Another way in which the derivation of words is sometimes obscured is through their curtailment; we have seen instances of this in *mole*, *palsy*, and *dropsy* above. We may notice further the following :—

<i>Bus</i>	for omnibus.	<i>Spec</i> ¹	for speculation.
<i>Cab</i>	„ cabriolet.	<i>Spital</i>	„ hospital.
<i>Cess</i>	„ assess.	<i>Sport</i>	„ disport.
<i>Consols</i>	„ { consolidated annuities.	<i>Spy</i>	„ espy.
<i>Gent</i> ¹	„ gentleman.	<i>Squire</i>	„ esquire.
<i>Incog.</i>	„ incognito.	<i>State</i>	„ estate.
<i>Miss</i>	„ mistress.	<i>Still</i>	„ distill.
<i>Mob</i>	„ mobile (vulgar).	<i>Story</i>	„ history.
<i>Peul</i>	„ appeal.	<i>Stress</i>	„ distress.
<i>Plot</i>	„ complot.	<i>Tick</i> ¹	„ ticket.
		<i>Tire</i>	„ attiro.

CHAPTER III.

SPECIAL POINTS OF GRAMMAR AND SYNTAX.²

1. Orthography.—*Orthography*, derived from the Greek *ortho*, ‘right’ and *graph*, ‘write,’ is the correct application of *letters* to the formation of words; *i.e.*, it teaches us how to *spell* properly.

Orthoepy, derived from the Greek *ortho*, ‘right’ and *ep-*, ‘speak,’ is the correct application of sounds to the formation of words; *i.e.*, it teaches us how to *speak* properly.

¹ Colloquial or vulgar.

² In this chapter the following sections may be omitted by younger students: 18, 19, 35, 36, 38, 42, 44, 45, 48, 63, 74, 77, 78, 95, 99, 101; and most of the remarks on forms of the Irregular Verbs.

The orthography of the English language is imperfect :

(a.) Because the alphabet is imperfect, and various expedients are employed to remedy the imperfection : as—

(1.) The use of a final *e* to denote a long vowel, as *bite*, *note*.

(2.) The doubling of consonants to indicate a short vowel, as *folly*, *hotter*.

(b.) Because the language contains words derived from various sources, and the orthography of these languages is frequently retained, though the mode of pronouncing the words is changed : as *sign* (Lat. *signum*) retains the *g*, though we have ceased to pronounce it.

(c.) Because the pronunciation of many native words has changed, while the original spelling has been preserved : as *loved* pronounced *lov'd* ; *knave* pronounced *nave*.

ACCENT.

2. Accent is the stress laid upon a syllable in pronouncing a word : as *commendation*, *recomméud*.

It must not be confounded with *emphasis*, which is the stress laid upon a *word* in pronouncing a sentence : as—

Friends, Romans, countrymen, lend me your ears ;
I come to *bury* Cæsar not to *praise* him.—*Shakspeare*.

(1.) In many words, mostly of Latin origin, a change of accent makes up for the want of inflexional endings, and serves to distinguish,

(a) A Noun from a Verb.

(b) An Adjective from a Verb.

(c) A Noun from an Adjective.

(a) NOUN.	VERB.	NOUN.	VERB.
áccent	accéut	cónserve	consérve
áffix	affix	cónsort	consórt
átttribute	attribúte	cóntest	contést
árgument	argumént	cóntラスト	contrást
cólleague	colléague	cónverse	convérse
cómpress	compréss	cónvert	convért
cóncert	concért	cónvict	convíct
cónduct	condúct	décrease	decreáse
cónfine	confine	déscant	descánt
cóndict	conulict	détail	detail

NOUN.	VERB.
digest	digést
escort	escórt
essay	essáy
exile	exíle
export	expórt
extract	extráct
ferment	fermént
grease (s)	grease (z)
house (s)	house (z)
import	impórt
impress	impréss
increase	increáse
insult	insúlt
perfume	perfúme
permit	permit

NOUN.	VERB.
pérvért	pervért
préfix	prefix
prélude	prelude
prémise (s)	premise (z)
présage	presage
produce	produce
project	project
protest	protést
record	recórd
survey	survéy
tórmént	tormént
transér	transér
transport	transpórt
use (s)	use (z)

NOUN & ADJ.	VERB.
ábstract	abstráct
close (s)	close (z)
cómpound	compoúnd
cóntract	contráct
présent	présént

NOUN & ADJ.	VERB.
rébel	rebél
réfuse	refúse
rétail	retáil
subject	subjiéct

NOUN & ADJ.
désert

NOUN & VERB.
desért

(b) ADJ.	VERB.
ábsent	absént

ADJ.	VERB.
fréquent.	fréquént

(c) NOUN.	ADJ.
cómpact	compáct.
éxpert	expért.

NOUN.	ADJ.
ínstinct	instínct.
précedent	précédent.

Sometimes the accent remains unchanged, as in

concrete
pátent
assáy
consént
respéct
contént
hérald

(noun & adj.)
(noun & adj.)
(noun & verb).
(noun & verb).
(noun & verb).
(noun, adj. & verb).
(noun, adj. & verb).

(2.) The accent distinguishes between the meaning of words : as—

a cóllect	and	to colléct.
an óbject	and	to objéct.
to cónjure	and	to conjúre.
incense	and	to incéuse.
Aúgust	and	augúst.
a mínute	and	minúte.
a súpine	and	supine.
an invalíd	and	invalíd.
a gállant	and	gallánt.

In Shakspeare and Milton we find *aspéct* (noun), *con-vérse* (noun), *recórd* (noun), *accéss*, *increáse* (noun), *instínct* (noun), &c.

The tendency is to throw the accent back to the earlier syllables of Romance words : as—

théatre	(Lat. <i>theátrum</i>).
décorous	(Lat. <i>decórus</i>).
nótable	(Lat. <i>notábilis</i>).
accéptable	(Lat. <i>acceptábilis</i>).

NOUNS.

3. Nouns are divided into five classes :—

I. *Proper, singular, meaningless nouns* : *Rome, Ganges, Orion, Pharoah.*

II. *Common, general, significant nouns* : *city, river, star, king.*

III. *Collective nouns* : *nation, regiment, fleet, senate, shoal.*

IV. *Material nouns* : *iron, clay, wheat, water, snow.*

When a material is divided into distinct *kinds* or *varieties*, it can take a plural : as—

Wines, teas, sugars, salts, cottons, soaps, rices, wools, &c.

e.g. : The botanist studies the *grasses*, and has found out a new *grass*.

V. *Abstract nouns* : *length, roundness, bravery, temperance.*

Every object possesses certain qualities. Thus a star may be *bright* and *distant*; a horse, *swift* and *strong*; a man, *good* and *wise*, &c. If we separate or *draw off* these qualities, and consider them apart from the object, the names of the qualities so separated are called *Abstract nouns*: e.g., *brightness*, *distance*; *swiftness*, *strength*; *goodness*, *wisdom*.

The object itself, in contradistinction to these abstracted qualities, is called a *Concrete noun*: e.g., *star*, *horse*, *man* (*Adams*).

These nouns are occasionally found in the plural, but then they signify not the abstract quality, but particular actions or particular varieties of the quality: as *liberties*, *virtues*, *vices*, *negligencies*, *lengths*, *forces*.

e.g.: Among the *severities* of Henry VIII's reign was the execution of Sir Thomas More,—i.e., among the instances of severity.

NUMBER.

4. (1.) Some nouns have two forms of the plural with separate meanings. Thus:

SING.	PLUR.
brother	{ brothers (by blood). { brethren (of a community).
cloth	{ cloths (kinds of cloth). { clothes (garments).
die	{ dies (stamps for coining). { dice (for gaming).
genius	{ geniuses (men of talents). { genii (spirits).
index	{ indexes (to a book). { indices (signs in algebra).
pea	{ peas (considered separately). { pease (collective).
penny	{ pennies (a number of separate coins). { pence (a collective sum).
shot	{ shot (the number of balls). { shots (the number of times fired).
staff	{ staves (walking-sticks). { staffs (in a military sense).

(2.) Some nouns have *two* meanings in the singular, and only *one* in the plural. Thus :

SING.	PLUR.
horse, <i>cavalry, animal.</i>	horses, <i>animals.</i>
foot, <i>infantry, part of body.</i>	feet, <i>parts of body.</i>
powder, <i>for guns, mixture.</i>	powders, <i>mixtures.</i>
light, <i>of a lamp, a lamp.</i>	lights, <i>lumps.</i>

The noun *compass* has *two* meanings in the singular, and a *third* in the plural ; singular, *circuit, mariner's compass* ; plural, *instrument for measuring.*

(3.) Some nouns have *two* meanings in the plural, and *one* in the singular. Thus :

SING.	PLUR.
pain, <i>suffering.</i>	pains, <i>sufferings, trouble.</i>
custom, <i>habit.</i>	customs, <i>habits, revenue duties.</i>
number, <i>quantity.</i>	numbers, <i>quantities, verses.</i>
part, <i>division.</i>	parts, <i>divisions, abilities.</i>

The noun *letter* has *two* meanings in the singular and *three* in the plural. Singular, *of alphabet, epistle* ; plural, *of alphabet, epistles, literature.*

(4.) The plurals of a few nouns differ in meaning from the singulars. Thus :

SING.	PLUR.
corn, <i>grain,</i>	corns, <i>on the feet.</i>
iron, <i>the metal,</i>	irons, <i>fire-irons.</i>
salt, <i>seasoning substance,</i>	salts, <i>as smelling salts.</i>
content, <i>capacity,</i>	contents, <i>of a book, &c.</i>
domino, <i>a cloak used as a disguise,</i>	dominoes, <i>the game.</i>
good, <i>opposed to evil,</i>	goods, <i>property.</i>
vesper, <i>evening,</i>	vespers, <i>evening service.</i>
practice, <i>exercise of a profession,</i>	practices, <i>doings, habits.</i>
manner, <i>method,</i>	manners, <i>behaviour.</i>

5. News, pains, means, amends, tiding, wages, thanks, are true plurals.

These are news indeed.—Shakspeare.

But *news* is now used as a singular, meaning 'intelligence:' as 'Ill *news* runs apace.'

Alms, riches, eaves, are true singulars.

Alms = Gr. *eleemosuné*, pity; O.E. *almesse*, *almesse almes* :

He asked *an alms*.—*Eng. Bib.*

Riches = O.Fr. *richesce*; O.E. *richeise*, *richesse*. In O.E. we find plural *richesses*. *Alms* and *riches* are really no more plurals than are *largess* and *noblesse*.

All a common *riches*.—*Fletcher*.

Eaves = O.E. *efese* = margin, edge.

But these three nouns are now treated as plurals.

Summons is a singular form, and is usually treated as such, making the plural *summonses*.

6. Plural of Proper Nouns.—Proper nouns sometimes have a plural denoting objects of a similar character :

There have been many *Diogeneses*, and as many *Timons*, though but few of that name.—*Sir T. Browne*.

Proper nouns, when they apply to several persons, admit of the plural: 'The Browns;' 'the Joneses;' 'the Dutts.'

7. Foreign Plurals.—A few foreign words still retain the plural form of the languages from which they were taken : as—

Hebrew : *seraphim*, *cherubim*.

Greek : *antipodes*, *phænomena*.

Latin : *tumuli*, *strata*, *genera*, *indices*, *formulae*, *series*.

French : *beaux*, *mesdames*, *messieurs*.

Italian : *banditti*.

The present tendency of the English language is to reject these foreign plurals. Hence we find *crocus-es*, *genius-es*, *terminus-es*, *vivarium-s*, *formula-s*, *bandit-s*, *cherub-s*, *seraph-s* *dogma-s*, &c.

8. Plural with Numerals.—With a numeral the sign of the plural is often dispensed with: as, *five pound, ten sail, two brace of birds, four pair, two dozen, twenty year, forty head of cattle.*

9. Plural of Compounds.—The plural of compound nouns is generally formed by inflecting the principal noun: as *sons-in-law, goings-out, maids-of-honor, maid-servants, man-stealers, commanders-in-chief.* We say, however, *men-servants, women-servants.*

In names of persons when a descriptive term is added, ~~only~~ the last takes *s* for the plural: as *master bakers, brother squires, lieutenant-governors, the two doctor Johns.* We, however, may say the *Miss Browns* or the *Misses Brown.* The latter is the more formal, and would be used in business documents.

Knights-templars, lords-lieutenants, lords-justices, follow the French idiom.

NOTE.—‘I have no objections’ is a Scotticism for ‘I have no objection.’

CASE.

10. The oldest English had six cases: Nominative, Vocative, Accusative, Genitive, Dative, Instrumental (or Ablative).

11. Possessive Case.—In modern English we have no case-endings of substantives except *one*, the possessive, the representative of the older genitive.

In O.E. the possessive ending was *-es*, now *-s*; the loss of the final vowel being indicated by the apostrophe (’), as ‘the *boy’s* hat.’

The *s* is omitted in the singular when two many hissing sounds would come together: as *Socrates’ wife, for conscience’ sake, for goodness’ sake, for Jesus’ sake, Euripides’ dramas.*

In compounds the suffix is attached to the last word : as 'the *heir-at-law's* will ; 'the *Queen of England's* reign.'

The possessive inflexion is principally limited to persons, animals, and personified objects. We may say *John's occupation*, *the king's crown*, *the lion's mane*, *the mountain's brow* ; but not *the house's roof*, *the street's width*, *the book's price*, *the verandah's punkah*.

- There are certain phrases where a period of time is governed in the possessive by the action or state that the time relates to : *a day's leave*, *a month's holiday*, *a few hours' intercourse*, *the thirty years' war*, *a year's time*.

12. 'The prince his house.'—It was thoroughly believed from Ben Jonson's¹ to Addison's time that 's was a contraction of *his* ; hence such expressions as 'the *prince his* house,' for 'the *prince's* house ;' *Jesus Christ his* sake,' for 'Jesus *Christ's* sake.' The fact that 's is appended equally to *feminine* nouns and to *plurals* at once explodes this theory ; 'the *women's* cries' cannot be a contraction for 'the *women his* cries.'

13. If the possessive is antecedent to a relative sentence, the form *in of* is always employed. Thus we say 'the *man's* hat ;' but, 'the hat *of the man* that was drowned.'

14. 'A portrait of the queen ;' 'a portrait of the queen's.'—The former means 'a representation of the queen ;' the latter, 'a portrait belonging to the queen.' This is sometimes explained as an elliptical expression, 'a portrait of the queen's portraits,' *i.e.*, one of the portraits belonging to the queen. 'My book' implies one book. 'A book of mine' (=a book of my books) implies

¹ Ben Jonson himself objects to this as a 'monstrous syntaxe,' while Addison actually defends it. Cf. *Spectator*, 207.

that there are more books than one. So we can say 'your father,' but not 'a father of yours.' Such phrases as 'that son of mine,' 'that book of yours,' when there is but one son or one book, are instances of generalization, implying carelessness about the number of sons or books, and so are often contemptuous expressions. So we might even say 'that mother of mine.' Cf.:

I have a garden of my own.—*Moore.*

15. The Case Absolute.—In the oldest English the *dative* was the absolute case. About the middle of the Fourteenth Century the *nominative* began to replace it. Milton has a few instances of this construction (in imitation of the Latin idiom); as, 'me overthrown,' 'us dispossessed,' 'him destroyed.'

Thei han stolen him, *us sleeping*.—*Wicliffe's Bible.*

I shall not lag behind, nor err

The way, *thou leading*.—*Milton.*

I lay

In silence musing by my comrade's side,

He also silent.—*Wordsworth.*

But the O.E. dative is logically more correct. The nominative (the *casus rectus*) cannot properly express an *oblique* idea; thus in other languages we find *oblique* cases in these detached or absolute phrases, as in Latin the *ablative*, and in Greek the *genitive*, but never the *nominative*.

ADJECTIVES.

16. There are three uses of adjectives that we may notice:—

(1.) An adjective is sometimes used as an abstract noun:

So much of death her thoughts

Had entertained as dyed her cheeks with *pale*.—*Milton.*

Dark with excessive *bright* thy skirts appear.—*Id.*

'Twas caviare to the *general*.—*Shakespeare.*

—for *paleness, brightness, generality.*

(2.) An adjective is sometimes used, especially in poetry, instead of an adverb:

Trip it *deft* and merrily.—*Scott*.

The green trees whispered *low* and *mild*.—*Longfellow*.

—for *deftly*, *lowly*, *mildly*.

The origin of this usage is that, in O.E., adverbs were formed from adjectives by adding *e* (dative) to the positive degree, as *bright*, adj.; *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept.

(3.) An adjective is sometimes used *predicatively*, to complete the sense of the verb. Observe the difference between

(a.) He struck the *dead* man (Attributive adj.),

(b.) He struck the man *dead* (Predicative adj.),

—where, in (b), *dead* is part of the predicate *struck*.

17. Some special forms:

Little, less, least.

Lesser is a double comparative, and is always an adjective, and never used as an adverb, as *less* is: as—

The *lesser* light to rule the night.—*Eng. Bib.*

This book is *less* (*adv.*) expensive than that.

Rather. The positive and superlative are obsolete. *Rathe* was the positive: ‘the *rathe* primrose’ (*Milton*), where *rathe* means *early*. *Rather* means *sooner*, and is now used where *liefer* was once employed.

Late { *later*, *latest*.
 { *latter*, *last*.

Latter and *last* refer to *order*, as,

‘the *latter* alternative;’ ‘the *last* of the Romans.’

Later and *latest* refer to *time*, as,

‘this is a *later* edition;’ ‘the *latest* discovery in science.’

COMPARISON OF ADJECTIVES.

18. Degrees of comparison.—There are three degrees of comparison: the positive, *high*; the comparative, *high-er*; the superlative, *high-est*.

When the adjective has more than two syllables, the comparison is usually expressed by *more* and *most*, as *eloquent*, *more eloquent*, *most eloquent*. Old writers, however, such as Ascham, Bacon, Fuller, use *inventivest*, *honourablest*, *eloquenter*, &c.; and this form is adopted by some modern writers: as ‘*beautifullest sheet-lightning*’ (*Carlyle*).

An earlier form of the comparative suffix was *-ter* or *-ther* (Lat. and Gr. *tero*, Beng. তর). It signified *one of two*, and traces of it are still found in a few words, which in their nature imply duality: as in *o-ther*; Lat. *al-teru-s*; Gr. *he-tero-s*; Sans. *án-tar-á*. Also in *whe-ther*, *ei-ther*, *nei-ther*, *far-ther*.

19. Old English Superlative Suffixes.—In Old English there were two superlative suffixes: (1) *-est* or *-ost*; (2) *-ma*, as O.E. *for-ma* (= first), from the root *for* (*fore*); Lat. *pri-mu-s*; Sans. *pra-tha-má*; Beng. প্রথম. *For-m-ost* is a double superlative compounded with both suffixes; so that the suffix *-most* is not the word *most* in such words: *further-most hind-most, in-most, ut-most, upper-most*, &c. *Most* was never suffixed to express the superlative.

The comparative *for-m-er* is formed from the superlative.

20. Latin Comparatives.—A few adjectives of Latin origin retain the Latin comparative suffix *-ior*: *interior*, *exterior*, *superior*, *inferior*, *anterior*, *posterior*, *prior*, *ulterior*, *senior*, *junior*, *major*, *minor*. But these words do not retain their comparative form in English, since they cannot be followed by *than*. It is the same with a

few adjectives of Anglian origin: *former, elder, latter, kinder, upper, under, nether, inner, outer, &c.*

21. Than.—The word *than* in comparative sentences is a later form of the adverb *then*. Hence ‘I am taller *than* you’ means ‘First I am tall, *then* you are tall.’

As *than*, though an adverb in origin, is now usually considered a conjunction, it should have the same case after it as before it:

He is richer than *I (am)*.

He likes you better than (he likes) *me*.

But English usage seems to admit the accusative after *than*, as though it were a governing word:

No mightier than thyself or *me*.—*Shakspeare*.

Thou art a girl as much brighter than *her*,

As he is a poet sublimer than *me*.—*Prior*.

You are a much greater loser than *me*.—*Swift*.

22. Than whom.

Which when Beelzebub perceived, *than whom*,

Satan except, none higher sat.—*Milton*.

We have now named the most extraordinary individual of his time, one certainly *than whom* none ever better sustained the judicial office; one *than whom* none, &c.—*Brougham*.

This phrase is generally found before negatives. We have here an instance of *than* with a prepositional force; and not only do we find this usage in Milton and other classical writers, but it is authorized by the invariable custom of modern writers and speakers: we never read or hear *than who*. The reason perhaps is that it is impossible here to fill up the ellipsis, as may be done when *than* is a conjunction. We cannot say ‘None sat higher, *then* who sat high,’ as we can say ‘First John sat high, *then* Thomas sat high,’ in explaining ‘John sat higher *than* Thomas.’ We are, therefore, constrained to give *than* a governing force of its own, and make *than whom* a construction complete in itself, without any ellipsis.

NUMERALS.

23. Cardinal numerals are those which show *how many* objects are specified, as '*two bats*,' '*three balls*.'

The cardinal numerals from *one* to *ninety-nine* are *adjectives*, but they are occasionally used as nouns: as, *by ones, by twos; on all fours* (= on all four feet). They are sometimes used indefinitely: as—

When people say, 'I've told you *fifty* times,'
They mean to scold.—*Byron*.
While love, unknown among the blest,
Parent of *thousand* wild desires.—*Johnson*.

24. Distributives (how many at a time) are expressed by employing—

(1.) The preposition *by*; as *by ones, by twos, two by two*.

(2.) *And*; as *two and two*.

(3.) *Each* and *every*; as *two each, every four*.

We have also other expressions, as *two a piece, two at a time*.

25. Multiplicatives are expressed—

(1.) By English words formed by the suffix *-fold*, as *two-fold, three-fold, &c.*

(2.) By Romance words, as *sim-ple* (or *sin-gle*), *dou-ble, tre-ble* (or *tri-ple*), *quadru-ple*; the suffix *-ple* or *-ble* (Lat. *plica*), meaning the same as *-fold*.

26. Ordinal numerals show *in what order* objects are arranged, as '*the first prize*,' '*the third day*.'

First is the regular superlative of *fore* (= foremost).

Second is derived from the Latin *secundus*, 'following,' and has replaced the O.E. *the* (or *thet*) *other*, often expressed as *the tother*.

The ordinal adverbs show in what order certain facts are treated—*first, secondly, thirdly*.

27. Indefinite Article.—A modification of the numeral *one* (O.E. *onē*, *an*, *a*) is used to denote a single object indefinitely: *an* adder, *an* hour, *a* flower, *a* year.

An is used before a vowel and a silent *h*. Many of our best writers use *an* before *h* (not silent) when the accent is on the second syllable: '*an* historical parallel,' '*an* hotel.'

This use of the numeral prevails in most modern languages of the Indo-European family.

One sometimes = *the same* :

Thats all *one* to me.—*Green*.

N-one is a compound of the negative *ne* and *one*. It is frequently shortened into *no*, 'none other,' 'no other;' and this form is always used with a following substantive. It is both an adjective and a noun, and though containing the numeral *one*, can be used either in the singular or the plural, as 'no book,' 'no books,' 'give me some sugar—there is none,' 'give me some books—there, are none.' *On-ly* (O.E. *on-liche*, one-like), *an-y*, *at-one* *an-on* (*in one* instant), *al-one* are also derivatives of *one*.

28. The indefinite article is sometimes used with the name of a well-known person to indicate one of similar character :

A Daniel, still say I ; *a second Daniel*.—*Shakspeare*.

His family pride was beyond that of *a Talbot* or *a Howard*.

—*Macaulay*.

29. In most English grammars *a* in *a-year*, *a-day* (= *yearly*, *daily*), as,

And passing rich on forty pounds *a year*.—*Goldsmith*,

—is treated as the indefinite article used distributively.

A reference to older writers at once shows that this is incorrect. (Cf. § 78).

Thrywa *on ycare* = thrice a year.—*Wicliffe's Bib*.

An half-penny *on day* = a halfpenny a day.—*Boke of Curtasye*.

30. 'The first two'—'the two first.' In speaking of *two* sets of objects, 'the two first' means the *first* of *each* series. Thus if we were speaking of the chapters of *two* books, we could say 'the two first chapters,' meaning the *first* chapter of *each* book. But in speaking of *one* set of objects, 'the first two' denotes the *first* and *second* of the series; so that, if we are speaking of only *one* book, we must say 'the first two chapters.'

PRONOUNS.

31. *Pronouns* are short words used to represent nouns without naming them.

Pronouns are divided into:—I. Personal; II. Demonstrative; III. Interrogative; IV. Relative; V. Indefinite.

I.—PERSONAL PRONOUNS.

(1) *Substantive Pronouns.*

32. The personal pronouns have no distinction of gender. There are two persons: the person who speaks, called the *first* person; the person spoken to, called the *second* person: *I, thou*.

(a.) Pronoun of the First Person:

SING.			PLUR.		
Nom.	I.		Nom.	we.	
Gen.	—	(O.E. <i>min</i>).	Gen.	—	(O.E. <i>ure</i>).
Dat.	me.		Dat.	us.	
Acc.	me.		Acc.	us.	

33. Me (dative) is still in use:—

(1.) Before impersonal verbs, *me-thinks*¹ (it appears to me), *me-seems*, *me-lists*.

It thinketh *me* I sing as well as thou.—*Chaucer*.

¹ This is the O.E. *thincan*, to seem; not *thencan*, to think.

(2.) After interjections, as *woe is me*, *i.e.*, to me.

(3.) To express the indirect object :

= *to me* :

' Give *me* the daggers.—*Shakspeare*.

= *for me* :

He plucked *me* ope his doublet.—*Shakspeare*.

Convey *me* Salisbury into his tent.—*Id.*

This use of the dative is called by grammarians the *Dativus Ethicus*, or *Dative of Interest*.

In O.E. we find the dative construed before the verb *to be* and an adjective, as *me were leof* = it would be lief (preferable) *to me*. So in Shakspeare :

Me had rather = O.E. *me were lefer* = I had rather.

You were best = it were best for you.

34. (b.) Second Personal Pronoun :

SING.		PLUR.	
Nom.	thou.	Nom.	ye.
Gen.	— (O.E. <i>thin</i>).	Gen.	— (O.E. <i>gure</i>).
Dat.	thee.	Dat.	you.
Acc.	thee.	Acc.	you.

35. **Thou**, in Shakspeare's time, often expressed familiarity or contempt.

If thou *thouest* him some thrice, it shall not be amiss.—*Shakspeare*.

All that Lord Cobham did was at *thy* instigation, *thou* viper : for I *thou* thee, *thou* traitor.—*Coke*.

In modern English it is limited to poetry, poetical prose, and addresses to the Deity. It is also used in the language of the Society of Friends.

36. **Ye, You**.—The O.E. writers always treated *ye* as a nominative, and *you* as a dative or accusative : 'I know *you* not whence *ye* are' (*Eng. Bib.*). The later writers confused them : 'Vain pomp and glory of the

world, I hate *ye*' (*Shaks.*). In modern English *ye* is found only in poetry; *you* is the ordinary form in prose.

37. (c.) Demonstrative Pronoun of the Third Person :

He, She, It. This pronoun is commonly, but incorrectly, called a personal pronoun: it has distinction of gender, like other demonstrative pronouns in O.E., which the personal pronouns have not:—

SING.				PLUR.		
	Masc.	Fem.	Neut.		M. F. N.	
Nom.	he	she	it.	Nom.	they	(O.E. <i>hi</i>).
			(O.E. <i>hit</i>).			
Gen.	—	—	—	Gen.	—	(O.E. <i>hira</i>)
	(O.E. <i>his</i>)	<i>hire</i>	<i>his</i> .			
Dat.	him	her	it.	Dat.	them	(O.E. <i>hem</i>)
Acc.	him	her	it.	Acc.	them	(O.E. <i>hem</i> .)
	(O. E. <i>hi ie</i>	<i>hi</i>	<i>hit</i>).			

38. He, him, her, them.—For *he* we sometimes find in O.E., *hu, a* (= *he, she, it, they*). It occurs in Shakspeare, as, '*a must needs; quoth 'a*.

Him, her and *them* (accusatives) were originally only dative forms. We often find in the dramatists *em* (accusative) usually printed '*em*, as if it were a contraction of *them*: it represents the old *hem*, as—

The sceptre and the golden wreath of royalty
Seem hung within my reach.
Then take '*em* to you
And wear '*em* long and worthily.—*Howe*.

We have said nothing about the genitives of the personal pronouns, because they are now expressed by the accusative with a preposition: as *of me, of him, &c.* For the origin of the pronominal genitives, see *Adjective Pronouns*.

39. 'It is I'—'It is me'—The rule given by grammarians is that when the pronoun *it*, in apposition to

the true subject, stands before the verb, the latter agrees with *it* in number and person : *it is I ; it is thou ; it is he ; it is we ;* &c. :

It is I, be not afraid.—*Eng. Bib.*

'Tis he the obstructed paths of sound shall clear.—*Pope.*

In O.E. we find 'it am I,' 'it are they.'

But, as in the case of 'than,' English usage seems to have sanctioned 'it is *me*,' and Dr. Latham defends it on the ground that we have here a predicative construction, and therefore a change of form is to be expected. *Me*, in such phrases, seems to be a sort of secondary nominative: compare the Fr. *c'est moi*. 'That's him' again is in much commoner colloquial use than 'that's he,' which sounds pedantic.

In the above quotation, '*It is I*, be not afraid,' the use of *I* marks the majesty or importance of the speaker, and so in other cases : as, 'It is *I*, your father, who entreat you.'

40. On somewhat similar grounds 'Who is there?—*Me*' may be defended, where *me* represents the *object* of the inquiry.

We may consider, then, in such phrases, *I* to be *emphatic* and *Me*, *non-emphatic* ; and by so doing we give additional power of expression to the English language, a gain that is always a valuable one.

(2) *Reflexive Pronouns.*

41. A pronoun that represents the subject of the verb in any case but the nominative, is called *Reflexive*, from the Latin *reflex*, 'bend back,' because the agent is supposed to *bend* the action *back* upon himself.

There is no such pronoun in old or modern English. To express it the Personals and the Demonstratives, *him*,

her, it, them, were employed in O.E., and are sometimes so used by modern writers :

I thought *me* richer than the Persian king.—*Ben Jonson*.

He sat *him* down at a pillar's base.—*Byron*.

Mark ye how close she veils *her* round.—*Keble*.

42. Self. A more emphatic way of expressing the reflexive idea is to subjoin the word *self* to these pronouns :

Thou hast undone *thyself*.—*Shakspeare*.

Bid him arm *himself*.—*Id.*

Self was originally an adjective = 'same.' (Cf. *self-same*.) In the Thirteenth Century a new form came in, by the substitution of the *genitive* for the *dative* of the prefixed pronoun in the first and second persons, as *mi self*, *thi self*, for *me self*, *the self* ; *our self*, *your self*, for *us self*, *you self*. *Self* now began to be regarded as a noun (Cf. *one's self*) :

Speak of thy fair *self*, Edith.—*J. Fletcher*.

Thy crying *self*.—*Shakspeare*.

Hence *self* makes its plural *selves*, a formation altogether of recent origin, and we have *our selves*, *your selves*. '*Our self*' is, in modern English, limited to royal personages. In *himself*, *themselves*, *itself* (not *its self*) the old *dative* remains unchanged ; *his self*, *their selves* are provincialisms.

To express an adjectival reflexive (Lat. *suo*—) we use the word *own* with the adjective pronoun :

Virtue is *its own* reward.—*Home*.

(3) *Adjective (or Possessive) Pronouns.*

43. In modern English the possessive adjective pronouns are the same in form with the old genitives of the personal pronouns, from which they are derived, and are indeclinable.

They are—*mine, my; thine, thy; his, her, its; our, your, their.*

Mine, my; thine, thy. The forms *mine, thine* were retained :

(a.) When the pronoun followed the substantive : as
'brother *mine*,' 'uncle *thine*' (*Shaks.*)

(b.) Before a word beginning with a vowel : as—

Give every man *thine* car, but few *thy* voice.—*Shakspeare.*

This use is still very common in poetry.

44. *Its*.—The neuter *his* is common in O.E. as late the Seventeenth Century :

I will now examine all the kinds of love, *his* nature, beginning *his* powers and effects : how far *it* extends—(*Burton*, 1621.)

Then we find *it*¹ used :

It knighthood and *it* friends—*Ben Jonson.*

Go to *it* grandam.—*Shakspeare.*

Its does not occur in the English Bible ; and in *Shakspeare*, *Bacon*, and *Milton* in only a few isolated passages. *Dryden*, on the other hand, is quite familiar with the word.

It shall bruise thy head, and thou shalt bruise *his* heel.—*Eng. Bib.*

45. **Unemphatic Your.**—*Your* is employed unemphatically and colloquially as equivalent to little more than the article. There is a quaintness, and generally a quiet irony, in this use :

Rich honesty dwells like *your* miser, Sir, in a poor house.—*Shakspeare.*

Your worm is *your* only emperor for diet ; *your* fat king and *your* lean beggar is but a variable service.—*Id.*

Your medallist and *your* critic are much nearer related than the world imagines.—*Addison.*

¹ This curious form seems, in *Shakspeare*, to be a sort of *cant* term, used when a child is mentioned, or when any one is contemptuously spoken of as a child.

(4) *Independent or Absolute Possessives.*

46. *Mine, thine, his, hers, its, ours, yours, theirs* are called independent or absolute, because they may be used without a following substantive; thus we say 'this is *my* book;' but, 'this book is *mine*;' 'that is *your* horse;' but, 'that horse is *yours*.'

Hers, ours, yours, theirs are double genitives.

II.—DEMONSTRATIVE PRONOUNS.

47. Demonstrative pronouns are used to point out the position of an object to which they refer. They are used, with the exception of *the* and *you*, substantively and adjectively.

The following are demonstratives: *the, that, this, such, same, you, so*.

48. **Definite Article.**—*The* was formerly declined like an adjective for number, gender, and case, but is now without any inflexion. The following table (*Morris*) will show those parts of its old declension from which we have derived existing forms:

		Masc.	Fem.	Neut.
Sing. Nom.	...	se	seo	thæt
		THE	SHE	THAT
		Nom.	Gen.	Dat.
Plural	...	thâ	thâra	thâm
		THEY	THEIR	THEM

The inflexions began to drop off about the middle of the Twelfth Century.

49. **To-day, &c.**—The word *to* in *to-day, to-night, o-morrow, O.E. to-year, to-morn*, is another form of the

demonstrative.¹ Cf. the Scotticism *the day* for *to-day*. But O.E. *to-eve* = 'yesterday evening:' hence, probably, our modern use of *eve* in the sense of the evening *preceding* some particular day, as 'Christmas *eve*;' and so for the period just preceding some important event; as 'the *eve* of an engagement, or battle.'

50. The before comparatives is the old ablative or instrumental *thât*; as '*The sooner, the better*' = '*By how much the sooner, by so much the better*' (Lat. *quo citius, eo melius*).

That, as we see above, was originally the neuter of *thê* and afterwards became an indeclinable demonstrative.

51. Uses of Definite Article.—The following are the chief syntactical uses of the definite article:

(1.) It points out a particular object or class of objects:

The man that I saw yesterday.
These are *the* rules we are to follow.
The Thames. *The* Danube.

(2.) It indicates a genus, nation, profession:

The eagle is the king of birds.
The French are a brave nation.
I am studying for *the* bar.

(3.) The definite article and a singular adjective together form an abstract noun:

All the motions of Goldsmith's nature moved in the direction of *the true, the natural, the sweet, the gentle*.—*De Quincey*.

(4.) It is sometimes used with proper names to form a descriptive phrase, or to indicate a noted character:

The grand Napoleon of the realms of rhyme.—*Byron*.
Shakspeare was the Homer or father of our dramatists; *Jonson was the Virgil*, the pattern of elaborate writing.—*Dryden*.

¹ Cf. 'For thou'll be twenty *to-weeük*' (= this week).—*Tennyson's 'Northern Farmer*.'

So also with other nouns :

And all *the father* rises in my heart.—*Addison*.

Move onward, working out *the beast*,

And let *the ape* and (*the*) *tiger* die.—*Tennyson*.

(5.) *There* is often used with the force of a possessive pronoun :

Her corpse was the object of unrelenting and dastardly vengeance ;
the head was severed from *the body* and set upon a pole.—*W. Irving*.

So, if a patient were describing his ailments, he would say 'I have a pain in *the* head,' rather than 'in *my* head.' The excessive use of *my* in such phrases is egotistical and displeasing.

III.—INTERROGATIVES, AND IV.—RELATIVES.

52. Interrogatives.—The Interrogative Pronouns are *who*, *what*, *whether* *which*, *who-ever*, *what-ever*, *which-ever*.

53. Relatives.—The Relative Pronouns are *who*, *what*, *which*, *who-ever*, *what-ever*, *which-ever*, *who-so*, *who-so-ever*, *what-so-ever*, *which-so-ever*, *that*, *as*, *but* (negative).

Who, which.—In the Anglian and early English writers this form is used only as an interrogative. The relative is *that* (*that*). In the English Bible, the relative is occasionally *who*, but commonly *that*. *Whose* may refer to either persons or things: as 'This is the book *whose* author I saw yesterday.' *Which* now relates only to neuter antecedents, but this is a comparatively modern restriction :

Our Father *which* art in heaven.—*Eng. Bib.*

Which, as an interrogative, differs slightly from *who*. Thus, 'Who spoke?' asks the question generally and indefinitely. 'Which spoke?' inquires for a particular individual among a definite number.

Who has commonly three different meanings in English sentences :—

(a.) It connects two co-ordinate sentences : as—

I met a man in the village, *who* told me which road to take (= and he).

(b.) Similarly, with an adverbial force : as—

How can we admire this king, *who* treated his subjects thus ? (= seeing that he).

(c.) It defines or explains the subject of the previous sentence :¹ as—

I know the man *who* spoke to us yesterday (= that).

What in modern English is (1) *Interrogative* : *What* are you doing ? ' *What* man is this ? ' (2) *Relative*, = *that which* :

What is done cannot be undone.—*Shakspeare*.

The expression ' what time ' for ' at that time at which ' is archaic.

What—*what* is sometimes used elliptically to connect sentences :—

But now in our memorie, *what* by decay of the haven, and *what* by overthrow of Religious Houses—, it is brought to decay.—*Lambert*.

It is also used elliptically to express appeal, expostulation, indignation :—

What ! did Cæsar swoon ?—*Shakspeare*.

What, my son ? and *what*, the son of my womb ? and *what*, the son of my vows ?—*Eng. Bib.* .

Whether, as an interrogative, = ' which of the two. ' It has become archaic ; but was very common in the Seventeenth Century.

Whether is greater, the gift or the altar ?—*Eng. Bib.*

¹ But this use should be avoided as much as possible. Cf. Chap. V, § 23.

That is often used in O.E. (like *what*) for *that which*.

That God loveth, thou shalt love—*Rob. Brunne*.

Take *that* is thine—*Eng. Bib.*

As is found as a relative, generally with the antecedent *same* or *such* :—

Art thou afraid

To be *the same* in thine own act and valour

• As thou art in desire?—*Shakspeare*.

Tears, *such as* angels weep, burst forth.—*Milton*.

—i.e., tears *like those which* angels weep.

54. Relative But.—*But* is frequently equivalent in meaning to a relative and a negative. Compare the Latin *quin* = *qui non*.

There is no vice so simple *but* assumes

Some mark of virtue on his outward parts.—*Shakspeare*.

—i.e., *which* does not assume.

The relative 'but' must not be confounded with the *adverb*, *preposition* and *conjunction* of the same form :—

(a.) But = *only* (adverb) :—

The gold is *but* the guinea stump,

A man's a man for *that*.—*Burns*.

(b.) But = *except*, *without* (preposition) :—

O, who shall say what heroes feel

When all *but* life and honour's lost!—*Moore*.

(c.) But = *still*, *however* (conjunction) :—

For the poor ye have always with you, *but* me ye have not always.—*Eng. Bib.*

V.—INDEFINITE PRONOUNS.

55. An Indefinite Pronoun represents a noun without specifying any individual. Thus *any* means *one of* a certain number, but *which* among the number is not stated. The following are Indefinite Pronouns: *who*,

what, some, one, none, no, aught, naught, enough, any, each, every, either, neither, other, else, sundry, several, certain, all, many, few.

Who = any one, some one :—

The cloudy messenger turns me his back
And hums, as *who* should say, 'you'll rue the time
That clogs me with this answer.'—*Shakspeare*.

But this use is now obsolete.

What is indefinite in such expressions as 'I tell you *what*' (= something), a phrase expressing *indignation*; 'I know not *what*,' '*what* not.'

Some is used with numerals in the sense of *about* :—

Surrounded by *some* fifty or sixty fathoms of iron cable.—*Dickens*.
Some half hour to seven.—*Ben Jonson*.

56. One Indefinite.—*One* (O.E. *an, on, oon*) is the numeral *one* with extended applications. It is used substantively and adjectively. When used substantively, it has a plural *ones* and a genitive *one's*, and may be compounded with *self*.

This indefinite *one* is sometimes, but wrongly, derived from the French *on*, Lat. *homo*. It is merely the use of the numeral *one* for the older *man, men*.¹

Once more I am reminded that *one* ought to do a thing *oneself* if *one* wants it to be done properly.—*English Newspaper*.

Well, well, such counterfeit jewels

Make true *ones* oft suspected.—*Webster*.

But here cometh *one*; I will withdraw myself aside (= some one).—*Lily*.

Go take it (the swine) up and carry it in. 'Tis a huge *one*.—*Baumont and Fletcher*.

The *one* puzzle to puzzle *one* (= the single puzzle to puzzle a man).—*Newspaper Advert*.

¹ Mr. Adams says, that *one* is probably a corruption of this *man, men*.

This *one* is also used before proper names :

Send men to Joppa, and call for *one* Simon, whose surname is Peter : he lodgeth with *one* Simon, a tanner.—*Eng. Bib.*

There's *one* master Brook below.—*Shakspeare.*

57. Aught (O.E. *awiht*, *akt*). The O.E. form *awiht* contains the prefix *ā*, (the original meaning of 'which is ever, *aye*'), and *wiht*, *wight*, *whit*, creature, thing, something.

For *aught* I know the rest are dead, my lord.—*Webster.*

Naught (O.E. *nāwiht*, *naht*) and **not** (O.E. *noght*, *nat*) are negative forms of *aught*.

Enough (O.E. *genōh*, *ynough*, *ynow*, *enow*, *anow*). Sometimes we find *enow* used as a plural :

Have I not cares *enow* and pangs *enow* ?—*Byron.*

Many (O.E. *maneg*). Some take *many* to be the old Fr. noun *mesnie*, 'a household,' and would explain the phrase 'many a man' thus :—

'A many of men' = 'many of men' = 'many a men' = 'many a man : ' but this is very doubtful.

There seem to have been two words of the same form, which were confused :

(1) *menie* or *meny* from Fr. *mesnie*.

(2) *many* from O.E. *maneg*.

'A great many years,' 'a few horses,' 'a thousand men,' are explained as containing an ellipsis of 'of ; ' a great many *of* years,' &c. But perhaps these are only instances of the indefinite article being used before numerals to show that the objects spoken of are regarded collectively as *one*. So we say '*a* score,' '*a* fort-fourteen) night.'

An eight days after these sayings.—*Eng. Bib.*

This nineteen years.—*Shakspeare.*

NOTE.—'A few' is some—not many. 'Not a few' is a more emphatic 'many.'

'Not inconsiderable' is perhaps a little less forcible than 'considerable' (*Bain*).

58. Distributives.—Each, every, either, neither have a distributive sense; *i.e.*, they represent a noun, and at the same time specify *more than one* individual of the class. Thus *each* means *every* individual of a certain class viewed *separately*.

Every (O.E. *ewer-ilk* = ever-each). While *each* refers to individuals considered *separately* (*quisque*), its compound *every* refers to individuals considered *collectively* (*omnes*) 'each and all.' In modern English it is used only as an adjective.

Either (O.E. *æg-hwæ-ther* = who-ever of two, *i.e.*, which-ever of the two you please) is sometimes a noun, and sometimes an adjective.

But never *either* found another
To free the hollow heart from paining.—*Coleridge*.

—where it is a noun.

Sometimes it means 'both' as:—

On *either* side—on *either* hand.

59. Every other means 'each alternate.' 'He came *every other day*' = 'he missed coming one day and came the next,' &c.

Since *each* and *every* specify one individual, we must be careful to use them as singulars:—

Every man must judge of *his* own (not *their* own) feelings.

But *every* stands with a plural in such phrases as 'every three years,' because the three years is regarded as a single whole:—

'The medicine is to be taken *every four hours*,' *i.e.*, 'at the end of each fourth hour,' or 'once in each fourth hour.'

'The other day' is an idiom for 'lately.'

60. Reciprocals.—Reciprocity of feeling or action is expressed by the combination *each other*, *one another*.

Righteousness and Peace have kissed *each other*.—*Eng. Bib.*

Little children love *one another*.—*Id.*

In these phrases *each* and *one* are nominatives—subjects of the verb; *other* and *another* accusatives—objects of the verb:—

‘Love one another’ = ‘one love another.’

Each other refers to *two*, *one another* to any number above two, as we see in the examples quoted.

VERBS.

61. *The Verb* was originally nothing more than a noun combined with the oblique case of a personal pronoun: so that in *am*—

a = *as* = existence.

m = of me.

Verb is the grammatical term for an *action*, i.e., *doing* something: as *run*, *stand*, *write*, *see*, *think*, *live*.

When the action is directed towards some specified object, the verb is termed *transitive*, as ‘John *beats* the dog;’ when the action affects the *agent* only, the verb has no object, and is called *intransitive* or *neuter*, as ‘the dog *barks*.’

62. Intransitive Verbs.—(a.) Intransitive verbs are frequently employed with a causative meaning:—

The horse *walks*. The groom *walks the horse*.

(b.) Some intransitive verbs, by means of a preposition, become transitive, and may be used passively: as—

The man *laughs at* the boy.

The boy was *laughed at* by the man.

(c.) Intransitive verbs may take a noun of kindred meaning or object, called the cognate object, as to *die a death*, to *sleep a sleep*;

I have *fought a good fight*.—*Eng. Bib.*

The verb *run* will illustrate all three uses :—

Intransitive verb : ‘ I ran.’

(a). I *ran* a thorn into my finger.

(b). I *ran up* the ladder.

(c). I *ran* a race.

63. Impersonal Verbs.—When the source of the action is not known, the verb, if active, is said to be *impersonal*. In *me-seems* and *me-thinks*, *i.e.*, ‘it appears to me,’ the subject is expressed in the words that follow or precede the verb.

Methinks the lady doth protest too much.—*Shakspeare*.

—*i.e.*, ‘*The lady doth protest too much* appears to me.’

In such phrases as ‘it rains,’ ‘it snows,’ the unknown noun is represented by the neuter pronoun *it*. Verbs so used are frequently called *unipersonal*, because they are always of the third person singular.

64. Reflexive Verbs.—When the object of a transitive verb is the same person or thing as the subject, the verb is called *reflexive* :

He threw *himself* on a little hillock.—*Steele*.

65. Transitive Verbs.—(a.) Some transitive verbs are reflexive in meaning, though not in form, and appear at first sight as if used intransitively, as ‘he keeps aloof from danger,’ *i.e.*, he *keeps himself*, &c.

To England will I steal (myself) and there I’ll steal (property)
—*Shakspeare*.

(b.) Sometimes a transitive verb has a *passive sense*, with an active form : as—

The cakes *ate* short and crisp = the cakes *were eaten* short and crisp.

He is *to blame* = he is *to be blamed*.

A house *to let* = a house *to be let*.

These books *sell* well = these books *are sold* well.

Drinking water = water to be drunk.

A riding horse = a horse to be ridden.

To *owe*, to *miss*, to *want* are all transitive verbs : but we can speak of debts *owing*, or say that a paper is *missing*, or that a sovereign is *wanting* to make up a certain sum.

In some few phrases we have passive participles used with an *active sense* : as—

A *well-spoken* or *fair-spoken* man = a man who speaks well or smoothly.

A *well-read* man } = a man who *has read, has learned* a great deal.
A *learned* man }

MOOD.

66. The Indicative Mood simply states a fact or asks a question :

The boy *spoke*. Who *spoke* ?

67. The Imperative Mood denotes that an action is commanded, desired, or entreated :

Take that (which) is thine, and *go* thy way.—*Eng. Bib.*

Farewell, soft minstrel of the early year.—*Dodsley*.

Good Lord, *deliver* us.—*Eng. Prayer Book*.

The Imperative is generally said to admit of only the *second* person, as ‘write (thou or ye),’ because, as it is asserted, the order is only given to the person addressed. But this is not always the case : in the following phrases the *command—desire—entreaty* is directed towards a person or object not immediately addressed, and we have the *third* person of the Imperative :—

Forbid it shame, *forbid* it decent are.—*Crabbe*.

Mine *be* a cot beside the hill.—*Rogers*.

Long *live* the king. God *save* the queen.

Gaunt. Love *they* to live, that love and honour have.

K. Rich. And let *them* die, that age and sullens have.—*Shakspeare*.

Similarly we may have the *first* person :

‘Now tread *we* a measure,’ said young Lochinvar.—*Scott*.
 When fancy flags and sense is at a stand,
Improve we these.—*Pope*.
 Go where I will—

Some of these sentences may be turned ‘Let shame forbid it,’ ‘Let a cot be mine,’ ‘Let us tread a measure,’ ‘Let me go where I will,’ &c., and some grammarians give these as forms of the imperative in English. But, though imperative in *meaning*, ‘let me write,’ ‘let him write’ are certainly not imperative in *form*; since *let* here is the second person imperative of the verb *to let*, joined with the infinitive *to write*; ‘let (thou) me (tò) write:’ whereas the phrases quoted above are imperative in *meaning* and in *form* also. The use of more than one person in the imperative cannot be contrary to the laws of speech, since other Aryan languages possess, some two, others three persons of that mood; and there seems to be no logical reason why that which is possible in Latin, Greek, French, Bengali, &c., should be impossible in English.

Some grammarians give a Future tense of the imperative, as in ‘*Thou shalt love thy neighbour as thyself*,’ but

(a.) This, though it may be imperative in *meaning*, is not so in *form*, since it belongs to the Indicative Mood; and

(b.) All the examples that are given by grammarians of a Future Imperative, though Future in *form*, are really identical with the Present in *meaning*. ‘Thou shalt do no murder’ is exactly equivalent to ‘Do no murder;’ ‘Thou shalt not afflict the widow or fatherless child,’ to ‘Do not afflict,’ &c. Cf.

Mine *be* a cot beside the hill;
 A bee-hive’s hum *shall* soothe my ear.—*Rogers*.

—where both actions are clearly intended to refer to the same time.

It may be said that in such expressions as ‘Long live the king,’ ‘God save the queen,’ the mood is *optative*. But an optative idea, *desire*, is, by our definition, included in the Imperative, and it is well not to multiply moods unnecessarily.

There seem to be two modes of action expressed by the Imperative :

(1). *Immediate and particular* : as—

Light the lamp. Go and fetch the book.
Go we together.

(2). *Continuous and universal* : as—

Fear God ; honour the king.—Eng. Bib.
God save the queen.

68. The Subjunctive Mood expresses possibility ; sometimes called the conditional mood :

If thou be the Christ, tell us plainly.—Eng. Bib.

The common distinction made in the use of the Indicative and Subjunctive Moods is—that when the action expressed in the conditional clause is certain or believed in by the speaker, the verb should be in the *indicative*, when the action is uncertain, the verb should be in the *subjunctive* : as—

If satire charms (as we know it does), strike faults but spare the man.—Young. (Indic.)

If it were so (which I doubt), it was a grievous fault.—Shakspeare. (Subj.)

I think my wife be (possibility) honest, and think she is (probability) not.—Shakspeare.

But the present tendency of the English language is to reject this distinction, and to use the indicative on all occasions :

If a bird of prey passes over, with a warning voice, he bids his family beware.—White.

—where, of course, the conditional event is quite uncertain.

The loss of this distinction is to be regretted, since by its loss the power of expression in the English language is diminished, and a certain degree of obscurity of meaning is the result.

69. The Infinitive Mood states the action without reference to the agent or to time, and is merely an *abstract substantive* :

To die—to sleep—perchance to dream.—Shakspeare.

‘The child likes *to play*.’ Here ‘to play’ is a noun, the object of the verb ‘likes.’ We occasionally find it governed by a preposition :

And sculptures that can keep them *from to die*.—*Ben Jonson.*

To is not found in O.E. before the nominative and accusative of the Infinitive.

In O.E. the Infinitive was declined as follows :

Nom. & Acc. *writ-an*, to write.

Dat. *to writ-ann-e*, for writing.

This Dative Infinitive is sometimes called the *gerundial* infinitive. About the end of the Twelfth Century both forms became merged in one simple form *to write*.

In such phrases as

Seeing is believing.

He loved *planting* and *building*.

It is hard *healing* an old sore (= healing of).

Against the day of my *burying*.—*Eng. Bib.*

To prevent his *becoming* worse.

Upon his *breaking* it open (= breaking of).

Forty years long was this temple in *building*.—*Eng. Bib.*

I go a *fishing* (= on fishing).—*Eng. Bib.*

There is no *bearing* your impertinence (i.e., the bearing of your impertinence does not exist as a possible thing).

the forms in *-ing* are verbal substantives, formed by the O.E. suffix *-ung*. These forms are by some regarded as the old Nom. and Acc. of the Infinitive in *-en* (a later form of *-an*), corrupted into *-ing* ; but (1) the suffix *-ing*

rarely represented the simple infinitive suffix *-en*, and (2) the suffix *-en* disappeared in the Sixteenth and following Centuries.

We usually abridge sentences containing the verbal substantive so that it looks like a gerund, thus: 'For *the repealing* of my banished brother' can now be written 'For *repealing* my banished brother.' Cf.

I remember *the wooing* of a peascod instead of her.—*Shakspeare*.

After the construction *in* (or *a*) *building, making, &c.*, went out of use, the verbal noun was regularly employed with a *passive* signification :

I saw great pieces of ordinance *making* (= in making).—*Coryat*.

Woman are angels, *wooing* (= in wooing).—*Shakspeare*.

My lives are *reprinting* (= in reprinting, a reprinting).—*Johnson*.

While these preliminary steps were *taking*.—*Robertson*.

The illustrations *preparing* for the third volume.—*Ruskin*.

The modern phrase 'the house is *being built*' for 'the house is *building*' is in common use, but is objected to by Mr. Marsh as awkward and unnecessary.

70. The Present Participle formed by the suffix *-ing* (O.E. *-ende*), as *sing-ing*, must not be confounded with the verbal noun formed by the same suffix *-ing* (O.E. *-ung*).

Thus we have two forms—*to read* :

(1) Simple Infinitive (abstract noun): as—

'He learns *to read*.'

(2) Dative Infinitive or Gerund: as—

'He came *to read*.'

And two forms—*reading* :

(1) Verbal Substantive in *-ing* (O.E. *-ung*): as—

'*Reading* is useful.'

- (2) Present Participle in *-ing* (O.E. *-ende*): as—
 (a) 'He is a *reading* man' (*adj.*)
 (b) 'I am *reading*' (*part.*)

TENSES.

71. The Tenses are three: (1) *Present*, (2) *Past*, (3) *Future*. An action may be stated with reference to time present, past, and future, as (a) *Indefinite*, (b) *Continuous* and *Imperfect*, (c) *Perfect*, (d) *Perfect and Continuous*.

Hence we may arrange the tenses according to the following scheme (*Morris*):—

TENSE.	INDEFINITE.	IMPERFECT CONTINUOUS.	PERFECT.	PERFECT CONTINUOUS.
Present	I praise.	I am praising.	I have praised.	I have been praising.
Past	I praised.	I was praising.	I had praised.	I had been praising.
Future	I shall praise.	I shall be praising.	I shall have praised.	I shall have been praising.

72. Strong and Weak Verbs.—Verbs are classified according to the mode of expressing the Past Indefinite tense, into

(a.) Strong verbs: in which the past tense is expressed by a change of vowel only: nothing is added to the root as *blow*, *blew*; *drink*, *drank*.

(b.) Weak verbs: in which the past tense is expressed by adding to the verbal root the syllable *d* or *t* (the *e* before *d* unites the suffix to the root): as *jump*, *jumped*; *burn*, *burnt*.

This suffix *d* is a mutilated form of the auxiliary verb *do*: *I lov-e-d* = *I love did*.

73. The Present Continuous.—The progressive form ‘I am writing’ expresses the continuance of the action over some time. It is, therefore, usually applied to actions that contain the idea of continuance, as occupations :

‘*He is balancing his books ;*’ ‘*he is pursuing his studies ;*’ ‘*the boys are playing ;*’

and not to actions that are immediate : as—

Please lend me your knife ; *I want it (not I am wanting).*

I offer you ten rupees ; will you take it ? (not *I am offering*).

Now observe : *I take up* this coin, and *I place* it on the edge of the table (not *I am taking*—*I am placing*).

74. The Present Perfect.—‘I have written.’

The English verb has no Perfect Participle Active, hence the regular formation of the Perfect Tenses was impossible. To make up for this defect, we use the verb *have* and the Passive Participle qualifying the object of the verb : as—

I have written a letter = I have a letter written (Habeo epistolam scriptam).

I have ascertained this = I have this ascertained (Id compertum habeo).

In the case of some Intransitive verbs we find two forms, ‘*has come*,’ ‘*is come*,’ ‘*has arrived*,’ ‘*is arrived*.’ The one is better used when an active agent is concerned : as, ‘The king *has come*,’ the other when something passive is referred to : as, ‘The box *is come*.’

75. Special Verbs.—We may notice here the conjugation of a few verbs with regard to which mistakes are often made :

PRES.	PAST.	PERF. PART.
bear	{ bore, bare	born (bring forth).
begin	{ bore, bare began	borne (carry). begun.

PRES.	PAST.	PERF PART.
bid	{ bade bid	bidden. bid.
cleave	{ clave, clove cleaved (clave)	cleft, cloven (split). cleaved (cling to).
eat	{ ate eat	eaten. eat.
{ flee	fled	fled.
{ fly	flew	flown.
{ flow	flowed	flowed.
hang	{ hung hanged	hung (suspend generally). hanged (suspend on the gullows).
{ lade	laden	laden.
{ load	loaded	loaded, laden.
{ lay	laid	laid (place).
{ lie	lay	lain (repose).
{ lie	lied	lied (speak falsely).
{ pen	pent	pent (enclose).
{ pen	penned	penned (write).
{ set	set	set.
{ sit	sat	sat.
{ sow	sowed	sown.
{ sew	sewed	sewed, sewn.
{ spit	spat, spit	spat, spit (throw out spittle).
{ spit	spitted	spitted (put on a spit).
shear	sheared (shore)	shorn.
swell	swelled	swollen, swelled.
swim	swam, swum	swum.
wake	{ woke (intrans.) waked (trans.)	woke. waked.
wind	{ wound winded	wound (to wind up). winded (to wind a horn).

76. Certain Participial Forms:

(a.) Sometimes one form of the past participle is used simply as an adjective, and another form as the participle: as—

ADJECTIVAL FORM.

A drunken man.
Molten lead.

PARTICIPIAL FORM.

The man has *drunk* the water.
The heat has *melted* the lead.

ADJECTIVAL FORM.

A *sunken* ship.A *shrunk* limb.A *cloven* foot.A *rotten* plank.

PARTICIPIAL FORM.

The ship has *sunk*.The limb has *shrunk*.The lightning has *cleft* the tree.The damp has *rotted* the plank.

(b.) Shortened forms of the participles occur, as *writ* = *written*, *smit* = *smitten*, *chil* = *chidden*, *slid* = *slidden*.

Smit with the love of sacred song.—*Milton*.

These forms are now mostly poetical.

(c.) *Catch*, *caught*, *caught*. Analogous to such forms we find *fraught* (adj.) as well as *frighted*: *distraught* and *distracted*.

(d.) *Work*, *wrought*, *wrought*. *Wrought* is now archaic, but is common in poetry; *worked* is quite a modern form.

77. The Prefix *ge*.—In O.E. and in other Teutonic languages, the past participle had a prefix *ge*-, as *ge-fallen*, fallen. Later this appears as *y*- or *i*-, as *y-clept* (Shaks. and Milt.), *i-sung*. Hence, by the change of *y*- or *i*- to *a*-, we have such forms as *a-go* (O.E. *a-gone*), *a-do* (O.E. *a-done*).

78. The Prefix *a*.—We subjoin heretwo common uses of the prefix *a*-, which are liable to confusion :

(1.) *a* = *on* or *in*: *a-way* (O.E. *on-wæg*), *a-gain*, *a-back*, *a-bed*, *a-foot*, *a-sleep*, *a-gape*, *a-live* (O.E. *on-lif*), *a-year*, *a-day*, *a-head*, *a-shore*, *a-loft*, *a-cross*, *a-side*, *a-part*, *a-sunder*, *a-round*, *a-mid*, *a-loof*, *a-right*, *a-new*.

(2.) *a* = *of* (intensive): *a-down* (O.E. *of-dûne*), *a-shamed*, *a-thirst*, *a-weary*, *a-hungred* (Eng.Bib.) *a-kin*, *a-feared*, *a-loud*.

In *a-like*, *a-mong*, *a-ware*, *a* = O.E. *ge*-.

IRREGULAR OR ANOMALOUS VERBS.

79. Be.

The conjugation of this verb contains three distinct roots (*Morris*):

(1) *as*, (2) *be* (*bu*), (3) *was*.

	SING.			PLUR.		
	1	2	3	1	2	3
Pres. Indic.	am	art	is		are	
Subjunct.	be	be	be		be	
Past Indic.	was	wast (wert)	was		were	
Subjunct.	were	were	were		were	
Infinitive	Imperat.		Pres. Part.	Past Part.		
be	be		being	been		

(1.) **The root be** was conjugated in the present tense, singular and plural, indicative, as late as Milton's time:

I be,	We be, O.E. <i>ben</i> .
Thou beest,	Ye be, " "
(O. E. he beth or bes),	They be, " "

If thou *beest* Stephano, touch me.—*Shakspeare*.

If thou *beest* he.—*Milton*.

Ye *be* idle, ye *be* idle.—*Eng. Bib.*

As fresh as *bin* (= *ben*) the flowers in May.—*Poele*.

This is the state in which Shakspeare's writings *be* at present.—*Pope*

(2.) **Was-t.**—The O.E. form was *were* (i.e., *wese*) from which we have formed *wer-t*, which is sometimes, but wrongly, used for the subjunctive *were* (second pers. sing.): as—

If thou, that bidst me be content, *wert* grim.—*Shakspeare*.

The desert were a paradise, if thou *wert* there.

80. Can.

	SING.			PLUR.		
	1	2	3	1	2	3
Pres. Indic.	can	canst	can		can	
Past Indic.	could	couldst	could		could	

(1.) **Can** = *know*.—‘I can do’ = ‘I know (how) to do,’ ‘I am able to do.’ Cf. Scotch *ken*.

(2.) **Could.**—The O.E. forms *couthe*, *coude*, show that an *l* has crept in, probably from analogy with *should* and *would*, from *shall* and *will*. Cf. *un-couth*, = unknown.

(3.) **Con** (another form of *can*) = *learn*, *study*, as 'to *con* a lesson,' makes the past tense and past participle *conned*.

Cunning = *knowing*, is really a present participle of *can*.

(4.) 'I can but try' = I can do no more, and it is worth while to do that. 'I cannot but try' = I can do nothing else, and must do that.

(5.) Often, when the reference is to present time, *could*, *should*, *would* are used in preference to *can*, *shall*, *will*, as being less direct and so politer forms, in requests, &c. : as—

Could you lend me ten rupees?

I should be glad if you *would* come at once.

Would you be kind enough to inform me?

81. Dare.

	SING.			PLUR.		
	1	2	3	1	2.	3
Pres. Indic.	dare	darest	dares (dare)		dare	
Subjunct.	dare	dare	dare		dare	
Past Indic.	durst	durst	durst		durst	
Subjunct.	durst	durst	durst		durst	
Infin.	Imperat.		Pres. Part.	Past. Part		
dare	dare		daring	dared		

(1.) The third person *dare* (O. E. *dar*) Present Indicative is strictly correct :

A bard to sing of deeds he *dare* not imitate.—*Scott*.

(2.) *Dare* makes a new past tense, *dared*, when it means 'to challenge;' as, 'he *dared* me to do it.'

(3.) In the modern phrase 'I *dare* say' (= 'I imagine,' 'probably'), *dare* is quite unemphatic, and the two words

dare-say merge into a single expression. In O.E., 'I dare say' = 'I have the boldness to say.'

82. Shall.

		SING.			PLUR.	
		1	2	3	1	2
Pres. Indic.	...	shall	shalt	shall		shall
Past Indic.	...	should	shouldst	should		should

(1.) **Shall** often occurs in O.E. in the sense of to *owe*, as—

By that feith I *shal* to God and yow.—*Chaucer*.

(2.) **Shall** is historically the past tense of a present *skila* = I kill, and so *shall* = I have killed, I must pay the fine or *wer geld*; hence, I am under an obligation, I must. Traces of this meaning of *shall* are still seen in the past tense. *Should*, when used as an independent verb, means *ought*: 'You should be careful' = 'You ought to be careful.'

83. Will.

		SING.			PLUR.	
		1	2	3	1	2
Pres. Indic.	...	will	wilt	will		will
Past Indic.	...	would	wouldst	would		would

(1.) In *won't* (= will not) we have a trace of the O.E., third person sing. *wol* (*wole*).

(2.) Negative forms occur in O.E., as *nille* = will not: *noelde* = would not: *willy*, *nilly* = will he, nill he.

To *will* or *nill*.—*Ben Jonson*.

(3.) In O.E. we find two weak verbs *willian* and *wilnian*, to desire; the former of these exists in *will* = to desire.

For what wot I the after weal that fortune *wills* to me.—*Surrey*.

84. May.

		SING.			PLUR.		
		1	2	3	1	2	3
Pres. Indic.	...	may	mayst	may		may	
Past Indic.	...	might	mightest	might		might	

May expresses

(a.) *Permission* :—

The master tells the boy that he *may* go out.

(b.) *Possibility or concession* :—

He *may* come yet, but I hardly think he will.
How old *may* you be?
(So in the phrase 'may-be' for 'perhaps.')

(c.) *A wish* :—

May you be happy.

85. Owe.

		SING.			PLUR.		
		1	2	3	1	2	3
Pres. Indic.	...	owe	owest	oweth		owe	
Past Indic.	...	ought	oughtest	ought		ought	
Infin.					Pres. Part.		
Owe					Owing		

(1.) **Owe** (O.E. *ðh*, I have) no longer exists in the sense of *have*, possess, but is common in O.E. in that sense :—

I am not worthy of the wealth I *owe*.—*Shakspeare*.

(2.) **Ought** is the regular past tense of *owe* :—

You *ought* him a thousand pounds.—*Shakspeare*.

What you *ought* to do is what is *due* or *owed* from you—what you *should* do. With this meaning this form

of the past tense (now used as a present) has become established in the language as a separate verb, while another form *owed* is employed as the past of *owe*, in the sense of 'to be in debt.'

86. Must.

	SING.			PLUR.		
	1	2	3	1	2	3
Past Indic...	must	must	must	must		

(1.) The Present Indicative in O.E. was *mōt* (*mote*), &c.

Fraelissa was as faire, as faire mote bec — *Spenser*.

(2.) **Must** has now the force of a present as well as past tense, and denotes necessity and obligation: as—

It must be so; Plato, thou reasonest well. — *Addison*.

87. Wit.

	SING.			PLUR.	
	1	2	3	1	2
Pres. Indic.	wot	—	wot	wot	
Past Indic...	wist	—	wist	wist	
Infinitive.	Pres. Participle.			Past Participle.	
wit	witting			wist	

The original meaning of O.E. *wat* (*wot*) is 'I have seen' hence 'I know,' from the root *wit* or *vid*, to see.

(1.) Shakspeare has *I wot, he wot, you wot, they wot*.

As for this Moses,—we *wot* not what is become of him. — *Eng. Bib.*

(2.) **Wist** occurs frequently in the English Bible:

For he wist not what to say. — *Mark ix. 6.*

(3.) **Un-witting, un-witting-ly** = unknowing (Cf. Lat. *imprudens* = *impro-vid-ens*).

(4.) **To wit**, a gerundial infinitive, is used as an adverb = *namely*.

(5.) **I wis**, which must not be confused with *I wist*, is a corrupt form of *y-wis* (*ge-wiss*) from an old verb *wissen*, to show, teach, and means *certainly, probably*.

88. **Do**, in 'How *do* you *do* ?'

In the first verb we have the ordinary *do* employed as an auxiliary; the second *do* = O.E. *dugan*, to avail, profit. The same verb is seen in the phrases

'That will *do* : ' it *did* very well.'

89. **Worth**, like the German *werden* = 'to become.' The Present Subjunctive is still occasionally used in modern poetry :—

Woe *worth* the chase, woe *worth* the day !—*Scott*.

-i.e., 'Woe *be* to the chase.'

90. **Quoth**, originally perfect, is now used as a present tense. The root of the present is seen in 'be-*queathe*,' which, with *quote*, is a derivative of this verb. *Quoth* is always *followed* by its nominative; 'quoth he,' 'quoth the king.' λ

ADVERBS.

| 91. Adverbs are indeclinable, used to modify the meaning of (a) adjectives, (b) participles, (c) verbs, (d) prepositions, (e) nouns, (f) pronouns, (g) other adverbs, (h) compound phrases (*Adams*).

(a.) *Adjective* :—

This has rendered them *universally proud*.—*Burke*.

(b.) *Participle* :—

A *greatly honoured friend and teacher*.—*Trench*.

(c.) *Verb* :—

"The dogs *howled fearfully* during the night."—*Waterton*.

(d.) *Preposition* :—

"*Far from* the madding crowd's ignoble strife."—*Gray*.

(e.) *Noun* :—

"I shall dismiss all attempts to please, while I study *only instruction*."—*Goldsmith*.

(f.) *Pronoun* :—

"*Yours most affectionately*, Oliver Goldsmith."—*Id.*

(g.) *Adverb* :—

"Why was the philosopher *more easily* satisfied than the mechanic?"—*Macaulay*.

(h.) *Compound phrase* :—

"*Vainly* thou bidst me wake the strain."—*Scott*.

92. Formation of Adverbs.—Most of the English adverbs are formed from adjectives or participles by the suffix *-ly*, a shortened form of *like*: as *sure-ly*, *loving-ly*.

Adverbs derived from adjectives ending in *-ly* do not add a second *-ly*: the simple adjective is used as an adverb: as, *hour-ly*, *night-ly*. In *holily*, from *holy*, the first *l* is part of the root.

To live soberly, righteously and godly.—*Eng. Bib.*

93. Comparison of Adverbs.—Adverbs formed by the suffix *-ly* usually express the comparative and superlative by *more* and *most*; but they may receive the suffix:

You have taken it *wiselier* than I meant you should.—*Shakspeare*.

Destroyers *rightlier* called the plague of men.—*Milton*.

Strange friend, past, present, and to be;

Loved *deeplier*, *darklier* understood.—*Tennyson*.

94. Some special adverbial forms:

Need-s is a genitive = of need, of necessity: as, 'he must *needs* die.' This carries us back to the old Sanskrit adverbs formed from the genitive. Cf. *unaware-s*, *outward-s*, *homeward-s*, *eastward-s*, &c.; *once*, *twice*, *thrice*. Similarly we say *of course*, *of purpose*, *of a truth*, *of right*, *of a day*, *of a morning*, &c.

Dark-ling = in the dark: *ling* or *long* = O.E. dat. fem. sing. ending in *-linga*, *-lunga*. So *head-long* (O.E. *head-linge*), *side-long*, *flat-ling*.

For the nonce = O.E. *for then anes* = for this once, the *n* originally belonging to the demonstrative.

Shortly is used to mark futurity of action, = presently, soon: as 'To be published *shortly*.'

Ay used for *yes* is identical with the adverb *aye* = ever.

Once and again denotes frequent repetition.

Very is also used as an *adjective*:—

(1) = *true* :

✓ There is a *very* life in our despair.—*Byron*.

(2) = *self*, *self-same* :

But I am tied to *very* thee.

By every thought I have.—*Scdley*.

His *very* friends forsook him. The *very* *insult*.

(Cf. 'the *then* king,' 'the *down* train,' 'an *only* son.')

95. 'Never so much,' 'ever so much.'—In these phrases *never* and *ever* are used for purposes of emphasis. In the former, *never* is emphatic, because it excludes all time; in the latter, *ever* is emphatic, because it includes all time.

Never so much = so much as has happened on *no* other occasion.

Ever so much = so much as has happened on *any* occasion whatever.

Be it *never* so large = though there be *no* imaginable degree of size which it does *not* attain.

Be it *ever* so large = though it attain *every* imaginable degree of size.

PREPOSITIONS.

96. Prepositions (*præ*, before, *pon-*, place) are so named because they were originally *prefixed* to the verb to modify its meaning. Thus *to-brake* in the English Bible means 'broke in pieces.' Cf. Chap. IV. § 30, (3).

97. Prepositions not understood.—Prepositions are frequently used to take the place of case-endings, which have in English, with one exception, *viz.*, the genitive, disappeared. It is wrong, however, to assert that prepositions are understood in such cases as the following:—

(a.) 'I gave him a book.'

'I gave the man a book.'

In such sentences as these the words *him* and *man* would, in O.E., be *him* and *manne*, both in the dative case, clearly distinguishable from the accusative forms *hine* and *man*. In modern English, therefore, these words should be parsed as *datives*, or, if it be contended that the dative case has ceased to exist in English, and that we have now only the nominative, possessive, and objective (accusative), then they are accusatives. But we have no more right to assert that a preposition is understood before *him*, even if we call it an accusative case, than we have to insert a preposition before the Bengali accusative (or dative) in **কে**, as in **তাহাকে পুস্তক দিলাম** (*usko chitab diya*).

There are certain verbs (*give, ask, tell, show, bring, teach, lend, &c.*) that govern two cases, one of the direct and another of the indirect object: the direct object is always in the accusative case, and whether we call the indirect object a dative or an accusative, in neither instance is a preposition either necessary or admissible.

The fact that the expression 'I gave a book to him' is good English, the preposition *to* being expressed, is no reason for our admitting the right of *to* to be understood in 'I gave *him* a book.' The two sentences are nearly

identical in meaning, but are distinct as regards their grammatical form : *him* in the first sentence is the accusative governed by *to* : in the second it is the dative (or accusative) governed by *give*. Observe also that the two sentences differ in the arrangement of their words, *him* coming immediately after the word that governs it in each case : and that their force is not quite the same, the former, 'I gave a book to him,' being in the more formal, the latter, 'I gave him a book,' in the more colloquial style.

(b.) 'The rope is exactly *three yards long*.'

A common mistake in parsing the word *yards* in such a sentence as the above, is to govern it by the preposition *by* or *through* understood.

Now when any word is understood, the insertion of it invariably tends either to restore some original construction, or to make the sense complete. But by inserting either *by* or *through* (or any preposition whatever) before *yards* : 'The rope is exactly *by* (or *through*) three yards long,' we not only do not make the sense complete, but actually render the sentence unintelligible either in old or modern English. This in itself should be enough to show the absurdity of this method of parsing. But we have a further proof that *feet*, *yards*, in such sentences, need no preposition to govern them, in the fact that in Greek, Latin, Bengali, Hindustani, German, and in Old English, duration of time—extent of space are marked by putting the noun in the accusative case *without a preposition*.

'Three { *feet*
yards } *long*' is in

Gr.	Treis	podas	makros.
Lat.	Tres	pedes	longus.
Beng.	তিন	গজ	লম্বা।
Hind.	Tin	guz	lumba.
Ger.	Drei	Füße	lang
O.E.	Thri	yerdes	long.

Mr. Hiley objects to this construction as ungrammatical, and asserts that we ought to say 'three yards *in length*.' But even this change—which, as we see, is quite opposed to the usage of many Aryan languages—does not help us to decide what case the word *yards* is in.

(c.) 'I am *like him*.'

'This house is *near the road*.'

'It is *worth twenty rupees*.'

'O make my heart thy dwelling-place,

'And *worthier thee*.'

Here again no preposition is needed to complete the syntax, or to make the sense clearer. The rule is that adjectives like the above take a case (in modern English we must call it accusative) after them in their own right.

(d.) 'The king *banished him the country*.'

'They *expelled the man the city*.'

There is no reason to suppose that the preposition *from* has dropped out of the construction here. Such verbs as the above can govern two objects, one direct, and another indirect, the first being the person or thing upon which the action of the verb is immediately exerted, the latter the part or space over which the action extends. This accusative then may be compared to the accusative of space mentioned in (b).

With such verbs as govern in their active voice two cases, we have one case governed by them in their passive voice: 'I gave him a book' = 'A book was given *him* by me,' or 'He was given *a book* by me.' 'The king expelled him the country' = 'He was expelled *the country* by the king.'

The fact that we can also say 'The king banished him from the country' does not prove that the preposition is necessary to the construction of the other form, but only shows that we have two independent constructions, one with, one without, a preposition, to express the same meaning.

- (e.) 'The house is *on that side the river*.'
'*On this side nothing*.'—Milton.

'*On that* (or *this*) *side*' is in itself a preposition, and may, in other languages, be translated by one word (Cf. Lat. *trans, citra*); it has therefore a right to govern a case. We have similar prepositions in *beside, along-side*, either of which may be used either without or with the preposition *of*.

98. Preposition placed last.—In sentences with a relative clause the preposition is often placed last:

Which, traitor, thou wouldst have me answer *to*.—*Shakespeare*.

Why then thou knowest *what* colour jet is *of*.—*Id.*

(Cf. 'Where are you going *to*' = 'Whither are you going?')

When the relative is omitted, or when *that* is used as a relative, the preposition *must* come last:

Here is the book I spoke *of* (= of which I spoke).

A nation—not beneath the reach of any point *that* human capacity can soar *to*.—Milton.

99. Apparent Prepositions.—The following words are used apparently as prepositions:—

bating	excepting	regarding.
concerning	maugre	respecting.
despite	notwithstanding	sans, O.E. (= without).
during	opposite	sauß, O. E.
except	pending	save.

All these, with the exception of *notwithstanding*, are of classical origin, and all but *except, save, sans*, and *despite*, are participles.

Notwithstanding, pending, during, are participles used absolutely:

Notwithstanding these drawbacks, Charles' army mustered six thousand men.—*Stanhope*.

—i.e., these drawbacks not withstanding or preventing it.

A person, *pending* suit with the diocesan, shall be defended in the possession.—*Ayliffe*.

—*i.e.*, the suit pending or hanging over him.

During this anxious night, Charles slept only two hours.—*Stanhope*.

—*i.e.*, this anxious night during or lasting.

Save and *except* are said by Mr. Adams to be remnants of the Latin ablative absolute: *Hoc excepto*, except this; *salvo te*, save thee. But O.E. writers regarded them as imperatives:

Forty stripes *save* one = O.E. forty stripes *out take* one.

They are certainly imperatives in form, and probably also in formation. We have a similar use in such phrases as

Remove a devil where you will, he is still in hell.

Grant that I have done so, you prove nothing.

100. Prepositions used as Adverbs and Conjunctions.—Some of the English prepositions are employed occasionally as adverbs and conjunctions:—

Before their eyes the wizard lay.—*Scott* (Prep. *ante*).

A likeness hardly seen *before*.—*Tennyson* (Adv. *antea*).

Before the garrison had recovered from their surprise, the governor was master of the outworks.—*Macaulay* (Conj. *antequam*).

The young student should be trained to distinguish these, as a knowledge of the distinction is required, not only in translating into other languages, but in explaining the structure of English sentences (*Adams*).

101. Some special prepositional forms:—

Ere (O.E. *æ-r*) is a comparative of the root *ā*. The adverb *er-st* is the superlative.

Or is another form of the same word:

The lions . . brake all their bones in pieces, *or* ever they came to the bottom of the den.—*Eng. Bib.*

Along (O.E. *andlang*) = through, lengthwise. There is another *along* (O.E. *ge-lang* from *gelingen*, 'to happen')

altogether different from this, in the sense of 'on account (of) :'

All this coil is 'long of you.—*Shakspeare*.

All along of the accursed gold.—*Fortunes of Nigel*.

CONJUNCTIONS.

102. Conjunctions are words used to connect propositions.

They are divided into—

(1.) *Co-ordinate*, joining independent propositions :

She maketh fine linen *and* selleth it.—*Eng. Bib.*

So runs my dream : *but* what am I ?—*Tennyson*.

(2.) *Sub-ordinate*, joining a dependent clause to a principal sentence :

Ere the high lawns appeared
Under the opening eyelids of the morn,
We drove afield.—*Milton*.

If it be so, it was a grievous fault.—*Shakspeare*.

103. Some special Conjunctions:—

Or has three different uses:—

(a.) Alternative : 'This *or* that.'

(b.) It expresses a mere alternative name or synonym, the thing being the same : as—

Christ *or* the Messiah (= *that is*).

Brakespeare, *or* the Fortunes of a Free Lance.—*Title of a Novel*.

(c.) It is used for 'otherwise.'

You must obey my orders, *or* I shall be angry.

As if is elliptical :

He looks *as if* he were mad = he looks *as he would look if* he were mad.

Now sometimes has an explanatory effect :

Not this man, but Barabbas : *now* Barabbas was a robber.—*Eng. Bib.*

Lest = 'in order not to:'

Ye shall not eat of it, *lest* ye die.—*Eng. Bib.*

If the principal verb contains the meaning of *avoidance*, that is preferable to *lest*:

I feared *that* he was ill (not *lest*).

I doubt *that* I have slain the Red Comyn.—*Scott*

SHALL AND WILL.

104. I shall	We shall	} express mere futurity.
Thou wilt	You will	
He will	They will	
I will	We will	} express futurity, but with the additional idea of <i>promise</i> , <i>threat</i> , <i>obligation</i> , <i>command</i> .
Thou shalt	You shall	
He shall	They shall	

Will originally means *wish*.

Shall " " *obligation* to external influence or control.

The primary meanings of *wish* and *obligation* respectively are always to be seen in the uses of *will* in the first, and *shall* in the second and third person, and sometimes in the uses of both *shall* and *will* with all three persons. Thus:—

I	} shall go	=	My	} going is to be — a mere prediction of future action.	
We			Our		
Thou	} wilt	} go=	Thy		
He			His		
You	} will		Your		
They			Their		

It is not difficult to see how these original ideas of *wish* and *obligation* existing in *will* and *shall* were merged in other ideas that naturally arose from them.

Will denotes *wish*. When we are merely predicting in the first person, it would sound arrogant and discourteous to insist too strongly on the fact of our own wish being the reason why something is going to happen: *shall*, therefore, which excludes the idea of *wish*, is preferred to *will* in the first person, in a mere prediction of future

action. But *shall*, though it excludes the idea of *wish*, does not, in the first person, necessarily retain what is really its original idea, namely, 'obligation to external influence.' This influence lies generally in the person speaking and is exercised over the person spoken of, and when the first person is used, the person speaking and the person spoken of are identical: the external influence, therefore, becomes internal and loses its force. *Shall*, therefore, in the first person denotes a mere prediction.

Similar reasons may be given why *will* in the second and third person, when we speak of future action, denote a mere prediction. It would be impolite to assert that another is under the influence of external force, which would be implied in 'you *shall* go,' &c. *Will*, therefore, which excludes the idea of external pressure, is preferred to *shall* in the second and third person. But *will*, though it excludes the idea of external pressure, does not, in the second and third person, necessarily retain what is really its original idea, namely, *wish*. A person's wish is politely supposed to be sure to be fulfilled by action consequent upon it; or, in the words of the proverb, the person's *will* is taken for the *deed*. *Will*, therefore, in the second and third person, denotes a mere prediction.

105. Examples—Let us give the meaning of a few examples of the ordinary use of *shall* and *will*.

- (a.) 'I *shall* be punished' = punishment is to be my lot, whether I like it or not.
- 'I *will* be punished' = punishment is to be my lot, because I wish for punishment and like it.
- (b.) 'He *shall* be punished' = I will exert my influence to have him punished.
- 'He *will* be punished' = punishment is to be his lot, whether I exert my influence or not.
- (c.) 'To-morrow *shall* be a holiday' = I will give to-morrow as a holiday. (This might therefore be said by the head-master, and not by a school-boy.)

'To-morrow *will* be a holiday' = to-morrow is to be a holiday, because it has been so ordered or arranged. (This might be said by a school-boy.)

(d.) 'It *shall* rain to-morrow' is nonsense, except when said by some one that has power to cause rain.

'It *will* rain to-morrow' is a 'simple prediction of the coming of rain.

The difference between the two words is illustrated by the supposed exclamation of an Irishman on falling into the water—'I *will* be drowned, and nobody *shall* help me;' where he really declares that it is his determination to drown himself, and to resist any one that would rescue him, though he means quite the contrary.

106. Exceptional Uses.—

(1.) 'On the receipt of this the Joint-Magistrate *will* proceed in person to investigate the case.'

Here *will* is used as a courteous form of command; the obedience of the Magistrate to his superior's orders is looked upon as a matter beyond doubt, and is therefore stated in the form of a mere prediction.

(2.) 'Read the book and you *shall* find hardly one mistake.' Here *shall* is used to denote absolute certainty; 'You *will* be sure to find.'

We do not agree with Professor Bain that *shall* is incorrect in 'There is not a girl in town, but let her (have her will) in going to a mask, and she *shall* dress like a shepherdess.' He says, 'as no one compels her to dress in that way, but she does so at her own caprice, *will* is the right auxiliary.' *Shall* here means 'is sure to,' 'will undoubtedly,' and is, therefore, used quite correctly.

(3.) 'Let me see, this picture *will* be meant to represent the Duke of Wellington.' Here *will* be = 'is probably,' expressive of doubting belief.

107. We see then that

I will be obliged,
I will be at a loss,
I will be under the necessity,
I will not be able,

are always unidiomatic. The obligation, ability, &c., do not depend on the speaker's wish; therefore *will* is wrong.

'*I will* be very much pleased'—means 'I promise to feel pleasure even though I have to force myself to it.'

'*I shall* be very much pleased'—means 'pleasure is sure to come to me naturally.'

The latter therefore is the form to be adopted in answering invitations, &c.

108. Shall and Will in Reported Speech.—In reporting what another has said of himself, these considerations of politeness do not exist :

You say that you *shall* write,
 He says that he *shall* write,

are exactly parallel to 'I shall write,' 'he shall write,' inasmuch as the assertion and the action are united in the same person—the speaker and the person spoken of being one. Thus *shall* in such reported speech expresses futurity in all persons.

But when the speaker and the person spoken of are different—

I say that you *shall* write,
 You say that he *shall* write,

the original rule of *shall*, *wilt*, *will*, to express mere futurity, and *will*, *shalt*, *shall*, to express promise or command, is naturally adhered to. Thus '*you say that you shall write*' is simply future. '*I say that you shall write*' promises or commands.

A good general rule with regard to *I shall* and *I will* is that—*I will* may be softened into *I shall*, to avoid an

appearance of forcing one's own wish or will arrogantly into the foreground: but to substitute *I will* for *I shall* is always an error.

109. Shall and will in Interrogative Sentences.

Shall I ?	Shall we ?	} denote generally the wish or determination of the person addressed.
Wilt thou ?	Will you ?	
Shall he ?	Shall they ?	
Shall I ?	Shall we ?	} denote mere futurity.
Shall you ?	Shall you ?	
Will he ?	Will they ?	

These apparently irregular forms are easily intelligible if we consider that the idea of *uncertainty* must always be bound up with a question, and then join the original ideas of *obligation* in *shall* and *wish* in *will*.

Shall I or we go ? } Will external circumstances—
Shall he or they go ? } generally the power or wish of
 the person addressed—make me, him, &c., go ?

Wilt thou go ? } Is going your, his, &c., *wish*,
Will he, you, they go ? } and therefore your probable
 course of action ? (Often used as a request.)

Since we have *shall I ?* to express *determination*, we should have expected *will I ?* to express *futurity*. But *will I go ?* must mean 'Is it my wish to go ?' and I thus ask another, what is known to myself alone. *Will I ?* is, therefore, never admissible, and can, under no possible circumstances, be good English. *Shall I ?* therefore, is used to express both ideas :

Shall I go ? = Is it your will that I go ? (*determination*).

Shall I die, if I drink this ? = Am I destined to die, &c. ? (*futurity*).

Shalt thou go ? } Do external circumstances admit of
Shall you go ? } your going ?

Being interrogative, and therefore not a direct assertion, there is no objection to *shall you ?* on the ground that it is impolite to represent any one as at the mercy

of external force; which we saw was the reason for changing *you shall* into *you will*. These forms (*shalt thou ? shall you ?*) are often used when we are in total ignorance as to whether external circumstances or the person's own will is the determining cause. The form *will you ?* is less often employed, although admissible; it seems to suppose that the person's mind is not yet made up.

SHOULD AND WOULD.

110. *Should* and *would* follow the rules of *shall* and *will* when employed in parallel circumstances. Thus :

I should	We should	} express futurity dependent on some contingency.
Thou wouldst	You would	
He would	They would	
I would	We would	{ express futurity dependent on some contingency, with the additional idea of <i>determination</i> in the first, and <i>obligation</i> in the second and third persons.
Thou shouldst	You should	
He should	They should	

We give here a few examples and their meaning :

'If he were to come, I *should* go' = my future going depends on his coming.

'If he were to come, I *would* go' = my determination is made up to go if he comes.

'If he were to come, you *would* go' = your future going depends on his coming.

'If he were to come, you *should* go' = your duty to go depends on his coming.

It will be seen in these instances that a greater amount of contingency or chance is expressed by the past tense *would* and *should* than by the present *will* and *shall*. 'If he were to come, I *should* go' implies less likelihood of his coming than 'If he come (comes), I *shall* go' does.

Sometimes, as in the case of *will* and *shall*, the original idea of *wish* and *obligation* may be insisted on by emphasizing *would* and *should* :

'If he were' to come, I *should* go' = If he were to come, I ought to go.

'If he were to come, I *would* go' = If he were to come, nothing could stop my going, as my wish would be all powerful.

We see then that

I *would* be obliged,
I *would* be at a loss,
I *would* be under the necessity,
I *would* not be able, &c.,

are just as erroneous, as 'I *will* be obliged,' &c., which we remarked on above : the obligation, ability, &c., do not depend on the speaker's wish ; therefore *would* is wrong.

111. In Interrogation *would* and *should* follow the rules for *will* and *shall* :

Should I ?	Should we ?	{ denote obligation—in first and third persons generally to the will of the person addressed ; in the second person, mere determination.
Wouldst thou ?	Would you ?	
Should he ?	Should they ?	
Should I ?	Should we ?	{ denote mere futurity, generally contingent.
Shouldst thou ?	Should you ?	
Would he ?	Would they ?	

Would I ? is inadmissible for the same reason that *will I ?* is inadmissible.

'*Should I go ?*' (a softened form of 'shall I go') = Is it your wish that I go ? (determination).

'*Should I die, if I drank this ?*' (a form implying more contingency than 'shall I die,' &c.) = Am I destined to die, &c. (futurity).

'*Should you die, if you drank this,*' also expresses mere contingent futurity. 'Should you ?' therefore, is not 'scarcely to be used' as Professor Bain says.

SEQUENCE OF TENSES.

112. (1.) When verbs are connected by conjunctions as *and*, *nor*, *but*, &c., and refer to actions done at the same time, they must agree in mood and tense, and also in form : as—

If any man *be* a worshipper of God and *do* his will, where the English Bible has *doeth* ; but since *be* is present subjunctive, we should also have the present subjunctive *do* in the second clause.

(2.) When one sentence is dependent upon another, the general rule is that a verb expressing *present* or *future* time must be followed by a verb expressing *present* or *future* time, and a verb expressing *past* time by a verb expressing *past* time : as—

- { He *tells* me that he *is* coming.
- { He *told* me that he *was* coming.
- { He *tells* me that he *may*, *can*, *shall*, *will* come to-morrow.
- { He *told* me that he *might*, *could*, *should*, *would* come to-morrow.
- { He *is* going when he *is* ready.
- { He *will* go when he *is* ready.
- { He *will* give, if he *has* anything.
- { He *would* give, if he *had* anything.
- { He *may* succeed, if he *will* try.
- { He *might* succeed, if he *would* try.
- { The stones *would* cry out, if these *should* hold their peace.
- { The stones *will* cry out, if these *hold* their peace.
- { I *shall* know him, if I *see* him.
- { I *should have* known him, if I *had* seen him.

But—

(a.) When the proposition is universally true, the present tense is generally used, whatever tense precedes it : as—

He *seemed* hardly to know that two and two *make* four.

(b.) Sometimes, in the principal clause, *were* is used for *would* or *should be*, and *had* for *should* or *would have* : as—

'*There* (it would be) well

It *were* (should be) done quickly.—*Shaksperc.*

It *were* (would be, or would have been) wise for the king, if the blood now shed had been thought a sufficient expiation for the offence.
—*Goldsmith.*

If Pompey had fallen by the chance of war at Pharsalia, he *had* (would have) died still glorious, though unfortunate.

I *had* (should have) fainted, unless I had believed to see the goodness of the Lord in the land of the living.—*Eng. Bib.*

(3.) After verbs of *commanding, hoping, desiring, intending, permitting, &c.*, the present infinitive is always used to denote the act *commanded, &c.*, whatever be the tense of the principal verb : as—

I intend	} to go.
I intended	
I had intended,	
&c.	

So with such idiomatic phrases as

I am to go (implying a settled fact).

I was to go.

I have to go (implying obligation, necessity).

I had to go.

She *is to do* it. Such a thing *is to be*.

I'm *to be* queen of the May.—*Tennyson*.

The passive infinitive, standing as a predicate, in such phrases expresses :

(a.) What *may* or *can* be done :

The passage *is to be found* on the seventh page (= may be found).

(b.) What *ought* to be done :

Conscientious scruples *are to be treated* with delicacy (= ought to be treated).

(c.) What is *intended* to be done :

The man *is to be hanged* to-morrow (= it is settled or intended that the man should be hanged).

But when the act spoken of is regarded as completed before the time expressed by the principal verb, the perfect infinitive is used : as—

I hoped *to have seen* you before the meeting.

I was *to have gone* to England this year.

Such forms generally imply that the supposition or intention was *not realized* :

I was *to have gone* to England this year (but I did *not* go).

He appeared *to be* a man of wealth = his appearance indicated that he was at the time a man of wealth.

He appeared *to have been* a man of wealth = his appearance indicated that he once had been a man of wealth, but was such no longer.

Sometimes this form is used when it is wholly uncertain whether the intention has been fulfilled or not : as—

The *Pioneer* states that the Opera Company were *to have given* a performance at Bombay last Tuesday,

—where no further news has since arrived as to whether the performance was actually given or not. But here ‘were to give’ would be preferable.

REPORTED SPEECH.

113. In reporting the speech of another, there are two methods that may be followed :—

(1.) We may report *directly*, *i.e.*, give the exact words used by the speaker, marking them off from the rest of the sentence by inverted commas, the signs of quotation ; as—John said, ‘ I am going home.’

(2.) We may report *indirectly*, *i.e.*, change the exact words used by the speaker into a form more suitable to be used by a different person, thus giving the speaker’s meaning without using his precise words.

In this latter case—

(a.) The tenses of the verbs in the speech that is so reported must, if necessary, be changed to correspond with the tense of the verb by which the speech is introduced.

(b.) The person of the pronoun in the reported speech must be changed to correspond with the person of the subject with reference to whom the speech is made.

(c.) The conjunction *that* is generally inserted after the verb by which the speech is introduced, unless, as in reported interrogations, some other conjunction be used : as—

<i>Direct</i>	John said, ' I am going home.'
<i>Indirect</i>	John said that he was going home.
<i>Direct</i>	You said, ' I am going home.'
<i>Indirect</i>	You said that you were going home.
<i>Direct</i>	John says, ' I am going home.'
<i>Indirect</i>	John says that he is going home.
<i>Direct</i>	I say, ' I am going home.'
<i>Indirect</i>	I say that I am going home.

Further examples :—

<i>Direct</i>	I said to him, ' You are the man that I want.'
<i>Indirect</i>	I told him that he was the man that I wanted.
<i>Direct</i>	I said to him, ' Do not talk nonsense, or I shall be angry.'
<i>Indirect</i>	I told him not to talk nonsense, or I should be angry.
<i>Direct</i>	I said to him, ' Why do you act thus ?'
<i>Indirect</i>	I asked him why he acted thus.
<i>Direct</i>	I said to him, ' Why do you not go home ?'
<i>Indirect</i>	I asked him why he did not go home.
<i>Direct</i>	I said to him, ' Are you a sailor ?'
<i>Indirect</i>	I asked him { whether if } he were a sailor.
<i>Direct</i>	You said to him, ' Where did I go yesterday ?'
<i>Indirect</i>	You asked him where you had gone yesterday.
<i>Direct</i>	He said to me, ' Were you once in the army ?'
<i>Indirect</i>	He asked me if I had been once in the army.

INTERROGATION.

114. Questions are asked in English by

(a.) Putting the nominative after its verb : as—

Affirm.	He went with you.	Neg.	He went not with you.
Interr.	Went he with you ?	Interr.	Went he not with you ?

But this form is mostly confined to poetry. In prose, the form with the auxiliary *do* is used, which in this case is not emphatic, and the nominative is placed after the auxiliary : as—

Affirm.	He went with you.	Neg.	He did not go with you.
Interr.	Did he go with you ?	Interr.	Did he not go with you ?

If the verb has an auxiliary already, the only change made is to place the nominative after the auxiliary: as
 Has he gone ?—‘ must he go ? ’—‘ shall he go ? ’ &c.

When a question is put indirectly, the natural order—nominative before verb—is retained: as—

Direct When are you coming ?

Indirect Tell me when you are coming.

(b.) The above is the only interrogative form; but we often have an interrogative meaning attached to sentences and expressions that in *form* are mere assertions: as—

‘ You do not mean to say that he went with you ? ’

‘ He went with us.’ ‘ Really ? ’

‘ He went with you, you say ? ’

Here the interrogation is marked (1) by the tone of the voice, if spoken; (2) by the note of interrogation (?), if written.

115. The Subject comes after the verb in the following cases:—

(a.) In interrogative sentences (without an interrogative pronoun):

How many loaves *have ye* ?—*Eng. Bib.*

(b.) With the imperative mood:

Go ye, and tell that fox.—*Eng. Bib.*

(c.) In conditional clauses, without *if*:

Were I a rich man, I would help him.

(d.) When a wish or exclamation is expressed:

May'st thou live happily.¹

(e.) When ‘ neither ’ or ‘ nor,’ meaning ‘ and not,’ precedes the verb:

Ye shall not eat of it, neither *shall ye* touch it.—*Eng. Bib.*

¹ This should probably be *May thou*, imperative mood.

(f.) When the adverb 'there' (not an adverb of place) precedes the verb :

There was no one in all that vast assemblage, &c.—Robertson.

(g.) In introducing parts of a dialogue :

'What is it?' *inquired the widow.* 'I'll astonish you,' *said Tom.—Dickens.*

(h.) For the sake of emphasis :

Up rose the sun, and up rose Emily.—Chaucer.
Narrow is the way that leadeth unto life.—Eng. Bib.

CHAPTER IV.

IDIOM.

1. **Idiom used in two senses. First sense.**—The word 'idiom' is used in two very different senses: *first*, to denote the general structure of a language in its grammar and syntax, whereby it is distinguished from another language or family of languages, and which gives it a special character of its own. For instance, it is an idiom of the Bengali tongue that there is no distinction of *number* in the tenses of the verb, whether the nominative be singular or plural: thus we can say equally well তুমি কর and তোমরা কর, *thou doest* and *ye do*. This we cannot do in the case of English, and other languages, as Latin: but then again, according to the Latin idiom, we can conjugate a verb without expressing the pronoun that marks the person, while in English and Bengali we cannot do without the personal pronoun. Thus we say, in Latin, *sum, es, est*; but in English *I am, thou art, he is*; and similarly, in Bengali, আমি আছি, তুমি আছ, তিনি আছেন। The idiom of a language, in this sense, may be, to a large extent, mastered by a careful study of its grammar.

2. Second sense. Idiotisms.—But, *secondly*, the word idiom is employed to denote those uses of particular words or of combinations of particular words, which are contrary to the general syntax of the language, and which are commonly known as phrases or phraseological expressions. These may be distinguished from idiom proper by giving them, as Mr. Marsh¹ proposes, the name of *Idiotisms*; and it is Idiotisms specially that we wish to treat of in this chapter.

3. Mistakes of Natives.—It is in dealing with Idiotisms that the Native of India, perhaps more than other foreigners, finds his greatest difficulty in his study of the English tongue. Many Natives who have gained a thorough knowledge of English grammar and syntax, come to a complete ship-wreck upon its idiomatic phraseology. Essays, Magazine articles, &c., might be quoted by the dozen, where the grammatical construction of the sentences is so perfect that the reader might imagine that he had the production of an English writer before him, but where some phraseological error, some wrong use or combination of words will presently strike his eye, and betray unmistakably the nationality of the author.

4. Examples.—Let us illustrate our meaning by a few examples quoted from a Magazine containing perhaps some of the best specimens of English composition that the educated Native has produced. One contributor, for instance, uses the following expression: ‘The same difficulties will rise again and stare rudely *at* our face.’ Here the writer intended to have introduced the common idiomatic phrase, ‘to stare one in the face;’ but has not done so, and it is easy to see why. The regular syntactical form is ‘to stare *at* a person,’

not 'to stare a person,' except in the phrases, 'to stare one in the face' and 'to stare one out of countenance;' and the writer above, following the regular usage, has missed the idiomatic turn of expression. Further on in his essay he brings in the phrase again, and again fails to give the correct idiom: 'In face of the crisis that is rudely *staring at us*,' which has rather a grotesque effect. Another writer speaks of our '*Dear halves*' (the quotation marks are his own) for our '*better halves*,' and again of '*jumping into the conclusion*' for '*to the conclusion*;' while a third, not understanding the meaning of the phrase 'to wink at a thing,' writes 'we cannot wink at the fact,' where he obviously intended to have said 'we cannot lose sight of the fact.' We find some very strange expressions. In one essay we have 'the *hundle* of the clock' for the '*hand*.' Another writer speaks of 'Gabriel and other *riffraffs* of the skies.' Sometimes slang phrases are introduced: as, 'a fever patient just about to *kick the bucket*.' Take, again, the following sentence from the examination papers of a Native student: 'The Spartans never allowed a child to express *out of the door* what they heard within;' where, of course, the writer meant to have said '*out of doors*.'

5. Arbitrary character of Idiotisms.—Native writers of English have, almost universally, so great a fondness for introducing idiomatic phrases, that such mistakes are sown broad-cast over their writings; but these few instances are enough to show the difficulty that natives of this country, with other foreigners, find in mastering English idiomatic phraseology. And this is not by any means to be wondered at. Idiotisms are, confessedly, in a great measure, arbitrary, and it is impossible to give any law to guide us in their use. Some hints and suggestions, which may help to smooth the path of the

student through this difficult subject, are all that can be attempted. We have said that idiotisms are, in a great measure, arbitrary expressions. Thus, when a Bengali writer of English states in an essay that 'a lazy man was lying down, *fully stretched*' (for 'stretched at full length'), and goes on to say that 'the fruit (a date) lay so near his upper lip that no exertion of *his* hand was necessary to put it into his mouth,' he writes perfectly grammatical, but not idiomatic English. No reason can be given why 'I *take* a great pleasure in the pursuit of knowledge' is idiomatic, and 'I *have* a great pleasure' non-idiomatic English: or why, again, 'I *have* much pleasure in accepting your invitation' is the correct idiom, rather than 'I *take* much pleasure.' In the same way, 'highly ingenious' is good English, but 'highly young' is not. We can 'commit murder,' but we cannot 'commit harm;,' we 'do harm.' So, we do not *speak* but *tell* a lie, while we both *speak* and *tell* the truth. We might say of a deformed man that he was '*bent* double,' but we could not say that a man 'went down on his *bent* knees,' but 'on his *bended* knees.' Compare again the following:—

- 'All the day *long*.'
- 'All the week *through*.'
- 'All the year *round*.'

6. Importance of investigating the idiomatic uses of words.—Long-continued experience both in hearing and reading sound English must be the great teacher of the Idiotisms of the language: but, at the same time, the student will find it of the greatest advantage to try to understand thoroughly the idiomatic use of a word in a phrase of this kind, by tracing that special idiomatic use up to the literal and general use of the word. This can often be done, and one principal object of this chapter is to show the student how he may do this; and also to direct his attention to a variety of every-day

idiomatic phrases such as he continually meets with in his English reading and often finds occasion to introduce into his English writing. The appended lists of words, intended to serve as examples to the learner of how he should set to work, are to a certain extent experimental, and are not meant to be in any sense exhaustive. The student should put down in a note-book and number all phrases that he comes across in his reading of English authors, and afterwards classify and investigate them. Classification should be resorted to when, as is often the case, the same word is used idiomatically in several distinct phrases.

7. The word 'world.'—Take, for instance, *world*; we have, among other examples of its use, the following:—

- (1) The new *world*.
- (2) The way of the *world*.
- (3) The *world*, the flesh, and the devil.
- (4) To begin the *world* afresh.

World means, in (1), *a division of the globe*; in (2), *human society*; in (3), *human corruption*; and in (4), *course of life*. The mental discipline that will be gained by the student that conscientiously follows out these investigations need not be dwelt upon here; its extent and value will be plain to all.

8. Importance of translating Idiotisms.—Another important exercise,¹ that will help us to grasp the meaning of an idiomatic phrase in a foreign language, is to translate it into our own tongue; or, on the other hand, to translate our own idiom into the foreign tongue. But the student must be careful, in making his translation, to render the idiomatic word or phrase of one language by the *corresponding* idiomatic word or phrase of the

¹ We have mentioned this in Chap. V; see our remarks there, § 5.

other. This point cannot be too strongly insisted upon ; for it is through inattention to this rule that mistakes in idiom are perpetually occurring. If a Bengali student wanted to point out that his class mates were crowding too close to him, he would say in Bengali, **স্থান নাই** ; but, having to put the statement into English, he says, 'There is no *place*,' thus literally translating the Bengali **স্থান**, instead of rendering it by the corresponding idiomatic word in English, and saying, 'There is no *room*.' We need only refer to Chapter VI for numerous illustrations of errors of this kind.

9. In dealing with Idiotisms there are two frequent sources of inaccuracy. The first has been touched upon before, namely,

(1.) *A non-idiomatic word is put in the place of the idiomatic word.*

Englishmen talk, for instance, of a thing being '*pulled* (or *torn*) in pieces.' The Native student, calling the phrase to mind incorrectly, writes "*drawn* in pieces.' In the same manner he will say that a matter '*shook* in the balance' for '*trembled* in the balance,' or that young men are '*soaked*,' instead of '*immersed*, in the enjoyment of life.' Sometimes an entire phrase is thus dealt with ; as when we find 'he cuts off from his view,' for 'he loses sight of.' Often the mere substitution of plural for singular will be fatal to an idiom ; as when a Native essayist says that 'the man retired, laughing in his *sleeves*.' In a letter to a newspaper, the writer, a Native, speaks of 'killing two birds *in one shot*.' '*At one shot*' would have been correct English, but he has quite missed the phrase that he meant to have used, namely, 'To kill two birds *with one stone*.' Students, therefore, in coming across

an English idiotism, should carefully note the exact words that go to make it up, since he may take it as a general rule that no other word or words can be substituted without spoiling the idiomatic character of the phrase altogether.

(2.) *The non-idiomatic collocation of words.*

Native writers, in introducing phrases, especially those wherein two words are coupled together,¹ as 'safe and sound,' put the words that compose them into the non-idiomatic order. Thus, the following sentence occurs in an article by a Native writer: 'The artful distribution of *shade and light*;' where the idiomatic collocation is '*light and shade*;' and again, 'the transcendental harangue, unincumbered with head or tail, *reason or rhyme*,' instead of '*rhyme or reason*.' So we ought to say 'by land and sea,' not 'by sea and land;' 'the long and short,' not 'the short and long.' The same is the case with many other phrases of a like nature: as—

'Life and death.'

'Great and small.'

'Short and sweet.'

'Friend or foe.'

'Use and abuse.'

'Rough and ready.'

'Slow and steady.'

'Dead and gone.'

10. Phrases involving two expressions.—With regard to phrases of this kind we may notice:

(A.) The collocation is generally *logical*, or according to the sense, where the phrase admits of it. Thus

¹ These word-couples imply three different ideas:

(a.) Iteration of the same notion: as 'watch and ward,' 'dead and gone.'

(b.) Antithesis between two notions: as 'great and small,' 'weal and woe.'

(c.) Two separate notions, but related to and amplifying one another: as 'short and sweet,' 'horse and hounds.'

'life and death' above, because life precedes death in the natural order of things. So

(a 1.) We naturally reckon *downwards* :

'From head to foot.'	'Eyes and nose.'
'From top to bottom.'	'Hands and knees.'
'Hand and seal.'	'Tooth and nail.'
'High and low.'	'Whip and spur.'
'(To turn out) neck and heels.'	'(Bound) hand and foot.'

But we reverse this order in 'root and branch,' as in 'To destroy *root and branch*' (i.e., totally), in order to put the more important notion first. The phrase, therefore, belongs to (a 3.) below.

(a 2.) Again, we naturally put the *pleasanter* idea first:

'Friend or foe.'	'Ups and downs.'
'Right or wrong.'	'Use and abuse.'
'Weal and woe.'	'For better for worse.'
'Rich and poor.'	

(a 3.) The more *important* or *obstrusive* element demands the first position :

'Great and small.'	'Man and beast.'
'More or less.'	'Heaven and earth.'
'The long and short.'	'Far and near.'
'Through thick and thin.'	'Offence and defence.'
'Rats and mice.'	'Right and left.'
'Horse and hounds.'	'Rank and file.'
'Fire and sword.'	'Here and there.'
'In sackcloth and ashes.'	'Sooner or later.'
'To buy and sell.'	'Now or never.'
'Son and heir.'	'Bread and cheese.'

The collocation 'light and shade' above is a violation of this usage.

The phrase 'man and boy,' as in 'He has lived on the estate *man and boy*' (i.e., both as a man and as a boy) for the last twenty years,' comes under this head. The more

important element *man* is put first; but the collocation is illogical, since one must, of course, be a *boy* before one can be a *man*. In 'kill or cure,' *kill*, as the more definite action, is placed first. So with 'sink or swim.'

(B.) Where both words are not monosyllables, the ear prefers that the longer word should be put last: as—

'Rhyme or reason.'	'Free and easy.'
'Rack and ruin.'	'Sick or sorry.'
'Law and equity.'	'Port and Sherry.'
'First and foremost.'	'Stuff and nonsense.'
'Hole and corner.'	'Wit and wisdom.'
'Wind and weather.'	✕ 'Pins and needles.'
'The loaves and fishes.'	'For love or money.'
'Goods and chattels.'	'(To go thro') fire and water.'
'Neck or nothing.'	

Accordingly, in 'a manly and pure style,' found in a Review by a Native writer, the order of the words is faulty; he should have said 'a pure and manly style.'

11. This action of sound sometimes interferes with rule (A): thus, though we have 'eyes and nose' above, we say 'beard and moustaches,' reversing the downward or natural order. Again, we should write 'good, bad or indifferent,' and not 'good, indifferent or bad,' which would probably be the logical order of the words. In English newspapers (as Mr. Earle' remarks) we find a quarter thus headed:—*Births, Marriages, and Deaths* (what our Anglo-Indian newspapers call *Domestic Occurrences*). But in conversation it is hardly ever quoted in this form. The established colloquial form of the phrase is this:—*Births, Deaths, and Marriages*, which plainly does violence to the natural order of things. So, again, people often say 'bred and born' instead of 'born and bred,' because they like the sound of it better. When, however, we wish to put a stress

upon the shorter word, it is often placed last, its anomalous or irregular position making it emphatic: as 'little and good,' 'merry and wise,' 'powder and shot.'

12. Notes on these duplex phrases.—While we are upon the subject of these duplex phrases, which are very numerous, it will be interesting and instructive to the student to observe the following facts with regard to them.

I. Not unfrequently the second part is included in the first part, and seems generally to be added in order to particularize the general idea contained in the first: as—

'For ever and a day.'

'All and some.'¹

* 'All the world and his wife.'

'Over head and ears' (in love, in debt).

'Ever and anon.'

II. Often the second part is little else than a mere echo or repetition of the first part, emphasizing or explaining it: as—

'Kith and kin.'

'Cark and care.'

'Stark and stiff.'

'Rack and ruin.'

'Time and tide.'²

'Might and main.'³

'Watch and ward.'⁴

'(At one's) beck and call.'

'Stuff and nonsense.'

'Picking and stealing.'⁵

'Wit and wisdom.'

'Neck and crop.'

'Part and parcel.'

'Head and front.' (*Shaks.*)

'Once upon a time.'

'Many a time and oft.'

'Alive and kicking' (vulg.)

'Heart and soul.'

'House and home.'

'Each and all.'

'Goods and chattels.'

'Flesh and blood.'

'Free and easy.'

'Fire and fury.'

'First and foremost.'

'Son and heir.'

¹ This phrase is equivalent to *all and one* = 'one and all.'

² *Tide* as in *Eastertide*, *Whitsuntide*. *~ ~ ~ ~ ~*

³ Cf. § 48.

⁴ Formerly *watch* was applied to the night only, and *ward* to the day.

⁵ Cf. § 39.

III. *Obsolete* words, or obsolete uses of words, are often preserved in these combinations, as in all those phrases given in the left-hand column of II: *kith*, *cark*, *stark*,¹ *rack*, *tide*, *main*, *ward*, *beck*, *stuff*, *picking*, *wit*, *crop*, *parcel*. Add to them :

'*Stocks* and stones.'

'*Rhyme* or reason.' (Sound or sense.)

'*Spick* and *span*.' (New as a *spike* or nail and a *span* or chip just made.)

'*Weal* and woe.' (= *Wealth*, happiness.)

'*Somehow* or other.'

'*By hook* or *by crook*.'

Also in the common expressions :

'Cheek by *jowl*.' (O.E. *ceole*, the jaw.)

'Much of a *muchness*.'

'*Tit* for *tat*.'

'The *nick* of time.'

'The gift of the *gab*' (the mouth ; loquacity).

'To run *foul* of.'

'To run a *rig*.'

'To pay one's *shot*' (share : = *scot*).

'To say one's *say*.'

'To leave in the *lurch*' (a difficult situation).

'To buy a pig in a *poke*' (*pocket*, bag).

'*Rede* me my riddle.' (O.E. *rædan*, to guess.)

'Will he, *will* he' (not will).

'*Sooth* to say' (truth).

'*Scot*-free' (*tax*-free, unhurt).

'Charles' *wain*.' (O.E. *wāgn*, waggon.)

'In *fine*' (conclusion).

'By *rote*.'

IV. *Alliteration* plays an important part in phrases

¹ 'This *nick* of time is the critical occasion for the gaining of a point.'—*L' Etrange*.

² Cf. § 26 (5).

³ Cf. § 22 (2).

of this kind. We see this in a large number of those already given : as—

‘Cark and care.’	‘Rhyme and reason.’
‘Kith and kin.’	‘Stocks and stones.’
‘Might and main.’	‘Watch and ward.’
‘A fair field and no favour.’	

We find it also in heraldic mottoes : as—

‘Manners makyth man.’
‘Time trieth troth.’

V. *Rhyme* or *assonance* is not unfrequently employed : as—

‘By <i>hook</i> or by <i>crook</i> .’	‘A stitch in <i>time</i> saves <i>nine</i> .’
‘Neither <i>fish</i> nor <i>flesh</i> .’	‘Every <i>bullet</i> has its <i>billet</i> .’
‘ <i>Right</i> and <i>tight</i> .’	‘Time <i>tryeth</i> , time <i>flyeth</i> .’
‘A <i>long</i> pull and a <i>strong</i> pull.’	‘ <i>Bear</i> and <i>forbear</i> .’
	‘ <i>Scot</i> and <i>lot</i> .’

13. The collocation of some adjectives.—With reference to the collocation of words we may notice further that there is a group of so-called adjectives¹ in English which are not used *before* but only *after* their substantives. Thus we can say ‘the man is behindhand’ (*i.e.*, *late*), but we cannot speak of ‘a behindhand man :’ and so with ‘beforehand.’ ‘The boat is adrift’ is correct English, but not ‘an adrift boat.’ It is the same with

‘aloft.’	‘athirst.’
‘ashamed.’	‘alike.’
‘awake.’	‘drunk.’
‘knee-deep.’	‘asleep.’
‘alive.’	

As regards ‘drunk,’ *drunken* is used before the noun : thus ‘the man is drunk ;’ but, ‘a drunken man.’ ‘Livelong’ is used only *before* its noun : ‘the livelong day.’

¹ These are not true adjectives : for instance *aloft* = O. E. *a-lyft*, in air ; *alive* = on life. Cf. Chap. III. § 78.

14. The adjective *sorry* has a different meaning according as it is used before or after the substantive. Thus, 'The fellow is sorry' means that he is *grieved*; 'a sorry fellow' means a *contemptible* fellow. There is a difference in meaning between the phrases 'a sorry fellow' and 'a sad fellow'; while the former implies *contempt*, the latter implies *mild censure* in the person that uses it. *Gentle* in the sense of 'noble,' 'well-mannered,' as in 'gentleman,' 'of gentle blood,' always comes before the substantive.

15. Native students **not only** place such adjectives as we have mentioned above before the substantive, but also the past participles of intransitive verbs: thus they will speak of 'a passed candidate' and 'a failed candidate.' Even adverbs (for the words below are adverbs in the sense in which they are there used), are pressed into the service, and we have such expressions as 'broad-cast landmarks,' 'a rough-shod trampling on liberty', from the pens of Native Essayists.

16. **Ellipsis.**—Some phrases are elliptical, that is, they require that some additional words should be *mentally* supplied to fill up the sense. The Native student must be careful, in using such a phrase, not to *write down* the word or words to be understood, as, by so doing, he destroys its idiomatic character. Such phrases are:

'Sink or swim' = Whether one sink or swim.

'Will he, nill he' = Whether he will or nill.

'No sooner said than done' = It is no sooner said than it is done.

'Just the thing' = Just the right thing.

'Out of place' = Out of the right place.

'In time' (as in 'I was just *in time* for the meeting') = In good time.

- 'To give oneself airs' = To give oneself proud airs.
 'Right and left' = Right and left hand. .
 'Passing strange' = Passing (surpassing) what is strange.
 'Practice makes perfect' = Practice makes men perfect.
 'To make a figure' = To make a fine figure.
 'To be of age' = To be of full age.

17. Idiotisms discussed in detail—Prepositions.

—We will now go on to discuss more in detail several groups of Idiotisms, endeavouring, as we have said before, to trace the idiomatic use of a word or expression up to its general use. We will begin with prepositions, which enter very largely into idiomatic phraseology, and in dealing with which native students of English are continually falling into error. We have had above '*in* one shot' for '*at* one shot,' and '*jumped into* the conclusion' for '*jumped to* the conclusion.' Opening at random an essay by a native writer we come across 'Their self-respect is wounded *in* every turn' instead of '*at* every turn,' and in another, 'The iron horse sinks our sectarian shibboleths *into* a grand national war-cry,' where '*in*' ought to have been used. Many other instances might be given. Thus we find

To fly <i>at</i> the face of	<i>for</i>	To fly <i>in</i> the face of.
To stand <i>by</i> one's rights	„	To stand <i>on</i> one's rights.
Hauled <i>in</i> a Criminal Court	„	Hauled <i>into</i> (or <i>before</i>) a Criminal Court.
<i>At</i> the spur of the moment	„	<i>On</i> the spur of the moment.
All the world <i>through</i>	„	All the world <i>over</i> .
'To kick <i>at</i> the pricks	„	To kick <i>against</i> the pricks.

PREPOSITIONS.¹

18. About.—The radical meaning of *about* is *close round on the outside of*; we can easily see that the meanings given below are simply modifications of this meaning, and can all be traced up to it.

¹ The adverbial uses of Prepositions are also given.

(1.) *Around, over* :—

Bind them *about* thy neck. (*Eng. Bib.*)

He is roving *about* the world.

Have } your wits *about* you = Have your mental powers
Keep } *ready for use.*

He went two miles *about* = He made a *circuit* of two miles.

To { turn } *about* = To { turn } *round.*
To { face }

To come *about* = To happen.

To bring *about* = To cause to happen.

Ye go *about* to torture me in vain (*Shaks.*) = Ye *prepare* or
endeavour, &c.

The moments of forces *about* a given point.

Hence—

(2.) *In proximity to, near* :—

He came *about* three o'clock. *About* five thousand men.

You are *about* the last person that I should accuse of this.

This wall is *about* as high as that.

Hence—

(3.) *Engaged in, ready to, on the verge of* :—

I sent him *about* his business = I sent him *to engage in* his
'business'. (The phrase implies angry or abrupt dismissal.
'I packed him off.')

I ~~was~~ *about* to speak.

What are you *about*? = What are you doing? (implying,
generally, a certain degree of fault-finding. Cf. 'What
are you *after*?')

Hence—

(4.) *Concerning* :—

To consult *about* a matter.

Tell us all *about* the war,

And what they killed each other for (*Southey*).

19 After.—*After* is the comparative of the word *aft*, still used by our sailors; its radical meaning is *further behind*.

(1.) *Behind* (of place or time):—

Jill came tumbling *after*.

I do not think much of this horse, *after all* = I do not admire this horse much, though so much has been said or done about it.

Did you go, *after all*? = Did you go *finally* or *in the end*?

How are you *after* your fall? *i.e.*, Do you feel any bad effects?

'To be (or arrive) *after* the fair' = 'To arrive when all the festivities are over (used generally of being too late for anything of a festive nature).

Hence—

(2.) *Following, in pursuit of*:—

Ye shall not go *after* other gods. (*Eng. Bib.*)

What are you *after*? = What are you doing? (implying some degree of fault-finding).

'To inquire *after*' is incorrect: write 'to inquire *for*.'

Hence—

(3.) *According to, similar to, in imitation of*:—

Let us make man in our image, *after* our likeness. (*Eng. Bib.*)

A book written *after* the style of Macaulay.

A picture (painted) *after* Raphael, *i.e.*, in his style.

A man *after* one's own heart = A man exactly according to one's liking.

He *takes after* his father = He *is similar to* his father in disposition, temper, features, &c.

20. Against.—The radical meaning of *against* is *opposed to*:—

(1.) *Opposite to, facing, near*:—

Against the house there stands a large tree.

Often preceded by *over*: as, *Over against* the park there is a lake.

(2.) *In opposition to*:—

To swim *against* the tide.

It is *against* reason that I should act thus.

I am working *against* time = I am working with a view to finish my work within a given limit of time: I and time are matched against one another, which shall finish first.

To hope *against* hope = To hope when there are very slight grounds for hoping; to hope for what is good, when there is every reason to expect the contrary.

Hence—

(3.) *In relation to, in provision for:—*

Urijah made it *against* King Ahaz came from Damascus.
(*Eng. Bib.*)

I will be ready *against* you come; *i.e.*, when you come you will find me ready.

Against the day of my burying hath she kept this. (*Eng. Bib.*)

NOTE.—*Against*, as distinguished from *at* in such phrases as 'to run *at*' and 'to run *against*,' 'to knock *at*' and 'to knock *against*,' implies *contact*, while *at* implies generally the *direction* of the action: thus 'to kick *against* the pricks' means that the feet of the oxen *come in contact* with the goad, while 'to kick *at* the pricks' would mean that they kicked *towards* or *in the direction* of the goad, without necessarily being touched by it.

21. At.—The radical meaning of *at* seemed to be *situation externally*.

It expresses:—

(1.) *Place where:—*

He is not *at* home. Sick *at* heart.

Behold, I stand *at* the door and knock. (*Eng. Bib.*)

At a distance of five hundred yards.

Look *at* me. To aim *at* a mark.

To get *at* a thing or person = 'To come near, to reach, gain;
(implying *effort*, *endeavour*).

Time when:—

He arrived *at* day-break, *at* two o'clock.

He entered *at* the conclusion of the meeting.

Go *at once* = Go immediately.

At this, he went away in a rage = When this happened, &c.

(2.) *State, degree in which; point of reference:—*

He was quite *at his ease* = He was *in a state of* entire ease.

This man might have been *set at liberty* (*Eng. Bib.*, = This man might have been put *into a state of* liberty.

Crowds of men were *at work*, i.e., were working ; so, *at* peace, *at war*, *at play* ; *at an end*.

To play *at* (the game of) pitch and toss, marbles, &c.

This is the point *at issue* = This is the point disputed.

We are *at issue* on this point } We disagree on this
We are *at variance* on this point. } point.

To be *at large* = To be free, unconfined.

To be *at daggers drawn* = To be in a state of open hostility.

To be *at fault* } = To have lost one's reckoning, not to
To be *at a loss* } know how to proceed (as of a dog
losing scent of his game).

But, 'To be *in fault*' = To have committed a fault.

To be *at a loss* for a word to express one's meaning =
Not to be able to find a word to, &c.

Not at all = not, taking every view of the matter ; by no means.

At the best, *At best* = taking the best view of things, as :
He is a knave, *at best*.

Life is short *at the longest* = The longest life is short.

Cf. *At least*, *at last*, *at length*, *at any rate*, *at all events*.

To *set at naught* = To despise.

To talk *at random* = To talk carelessly.

He is a good hand *at* writing a preface (= point of reference).

He sold cloth *at* six annas a yard (= degree, amount).

Interest *at* 5 per cent.

At a pinch (coll.) = By an extra effort.

He ran *at* full speed (= degree).

Hence—

(3.) *Dependence upon* :—

I am living *at* your expense.

I place all the money *at* your disposal.

The city surrendered *at* discretion (i.e., of the conquerors).

I take you *at* your word = I act *according to* what you have said to me.

They *at* pleasure marked him with inglorious stripes (i.e., *according to* their pleasure, whenever they pleased).

Hence—

(4.) *Reason, effect, source* :—

Great was the joy *at* the acquittal of the bishops (= on account of).

I rise *at* your request (= in consequence of).

I have always received good *at* your hands (= from).

NOTE.—*At* differs from *in*, as *external situation* differs from *internal situation*; as, 'at the fountain,' but 'in the town:' so (1) 'I stopped *at* Calcutta' and (2) 'I stopped *in* Calcutta' have not the same meaning: (1) means 'on arriving on the borders of Calcutta, I stopped:' as 'This train stops *at* Calcutta;' (2) means 'I took up my abode inside Calcutta.' So we speak of a battle being fought *at* (*i.e.*, near) Waterloo, but of a house being situated *in* London. In some cases, however, both are applicable: '*at* or *in* school or church;' but we must say '*at* home.'

Of time, *at* expresses *point of time*; *in*, *duration of time* :—

(1) He arrived *at* the same time as I did = we both reached ~~the~~ the place (say) when the clock struck twelve.

(2) He arrived *in* the same time as I did = we both reached the place (say) after the lapse of four hours.

22. By.—The primary meaning of *by* seems to be *proximity*, a meaning that will be found to lie at the foundation of all its uses.

(1.) = *Near to, close to, at, concerning* :—

I passed *by* his garden. (Watts.)

I will stand *by* you (metaph.) = I will support you.

All ye that pass *by*. (*Eng. Bib.*)

Catch the strong fellow *by* the leg (*Shaks.*) (= place where)

To take time *by* the forelock = To be prompt. Cf. 'Upon occasion's forelock wait.' (*Mill.*) & Chap. V, § 20.

By land and water. *By* day and night.

We shall reach your house *by* three o'clock (= not later than).

By this time they are far away, *i.e.*, Now that so much time has passed, and we have reached this present time.

He went all *by* himself = He went quite alone.

I know no harm *by* him (*Prov. E.*) = I know no harm concerning him. 'I know nothing *by* myself' (*Eng. Bib.*) =

I am conscious of having done nothing wrong.

To *come by* a thing = To gain.

To *set store by* a thing = To value highly.

To *abide by* a decision = To acquiesce in.

To do as you would be done *by* = To act yourself as you would have others act towards you.

Connected with this meaning are the special ones expressing the idea of

(a.) *Adjuration* :—

I swear *by* heaven (*i.e.*, *near to*, under the fear or influence of heaven).

I beseech you *by* the mercies of God. (*Eng. Bib.*)

By our Lady, I think it be so. (*Shaks.*)

By all that we hold dear.

(b.) *Measure* (since things when measured have to be put *side by side*) :—

Greater *by* half. (Cf. 'half as great again.')

Measure your desires *by* your fortunes, not your fortunes *by* your desires.

The house (*i.e.*, of Commons), *by* a small majority, passed the bill.

To sell *by* the ounce, yard, &c. (= at the rate of).

(c.) *Distribution* :—

One *by* one (one *next to* one).

House *by* house.

To do a thing *by halves* = To do it half at one time, and half at another, instead of finishing it at once.

They sat down *by* companies. (*Eng. Bib.*)

Of every clean beast thou shalt take to thee *by* sevens ;—
and of beasts that are not clean *by* two. (*Eng. Bib.*)

(2.) *Instrument, cause* :—

They shall be slain *by* the sword.

He took it *by* violence.

He left him *by* will all his property.

A sonata *by* Beethoven.

It appears, *by* his account, that, &c.

To learn *by* heart = To learn thoroughly.

To learn *by* rote = To learn by repeating over the words, without attention to the meaning.

'*By* law thou shalt be justified' (*Eng. Bib.*), but in

'To live *by* law

Acting the law we live *by* without fear,' (*Tennyson.*),

By law = according to rule, and comes under (1).

NOTE.—*By* and *by* = (1) *at once* (obs.): '*By* and *by* he is offended.'—*Eng. Bib.* (2) After a short time: 'Now a sensible man, *by* and *by* a fool, and presently a beast.'—*Shakspeare.*

By the by (Cf. *by the way*) = *in passing* (introducing a parenthetical observation). These are peculiar idioms.

23. For.—The primary meaning seems to be *cause*, a meaning to which we can trace most, if not all, the notions that *for* expresses; thus:

To write *for* money = To write, money being the *cause*.

To stand up *for* one's rights = To stand up, the *cause* being one's rights.

To sail *for* Japan = To sail, Japan being the *cause* of sailing.

Eye *for* eye = an eye (forfeited), the *cause* being an eye (destroyed).

He is tall *for* his years = He is tall, his years being the *cause* (of his being so considered).

She may go to France *for* me = She may go to France, as far as I am the *cause*, or influencing consideration.

Oh *for* a muse of fire = Oh, the *cause* (of my crying 'oh') being a muse of fire.

We will now proceed to classify these notions: *for* expresses:—

(1.) *Motive, reason, object*:—

With fiery eyes sparkling *for* very wrath. (*Shaks.*)

How to choose dogs *for* scent or speed. (*Waller.*)

Good *for* food. Quinine is good *for* fever.

To go in *for* an examination.

So much *for* the first question.

It is hard *for* a prince to be humble.

Were it not *for* your kindness, I should be a beggar.

For all the world like = exactly like. *For* certain.

As for me and my house, we, &c. (*i.e.*, as far as I and my house are concerned).

Not *for* your life advance: *i.e.*, if you advance it will be at the risk of losing your life.

And he sought to see Jesus who he was ; and could not
for the press. (*Eng. Bib.*)

He could not speak for tears—(*Lat. præ*).

But for that, I should have been here before.

Hence—

(2.) = *In favour of* :—

I am for peace, but when I speak they are for war.

(*Eng. Bib.*)

Aristotle is for poetical justice.

I am for going at once.

(3.) *Point of—direction or extent* :

To start for home.

He is good for twenty pounds = He may be depended upon
to the extent of, &c.

Do it for once.

For my part, I think not.

He died for us.

(4.) *Substitution, compensation* :—

An eye for an eye, and a tooth for a tooth.

• I take him for my model.

Six for a penny.

Word for word, line for line, measure for measure.

as : 'These two essays are word for word alike' = each
word in the one essay answers to each word in the other.

(5.) = *In consideration of being, in the character of* :—

She is brave for a woman.

To take a falling meteor for a star. (*Cowley*.)

What is there a man may not embrace for truth ? (*Bacon*.)

But let her go for an ungrateful woman. (*Phillips*.)

(6.) = *In spite of, notwithstanding* :—

He is gone for aught I know.

I will do as I please for all you (i.e., in spite of all you may
say or do to oppose me).

For anything to the contrary.

A man's a man for all that. (*Burns*.)

(7.) *Duration* :—

For a day. 'For life.

24. From.—The primary notion of *from* is *beginning*. Hence it expresses :

(1.) *Origin, source, starting-point* :—

Figs came *from* Turkey.

The lamp hangs *from* the ceiling.

From morn to dewy eve.

He is a man of war *from* his youth. (*Eng. Bib.*)

I should say *from* his manner that he is innocent (*i.e.*, *judging from* his manner).

* He acted so *from* fear.

From first to last = throughout.

He rose *from* the ranks.

Hence—

(2.) *Separation* :—

He is *from* home.

A meteor fell *from* heaven.

Turn away mine eyes *from* beholding vanity.

I am released *from* my vow.

This is far *from* being the case.

*To and *fro*. (Cf. 'up and down.')

25. In.—The idea of *being contained* is the primary one, as, with reference to

(1.) *Place* :—

He is first *in* the class.

To look a person *in* the face.

I will stay *in-doors*.

(2.) *Manner* :—

Marry *in* haste, and repent at leisure.

(3.) *State* :—

I am *in* good health.

Over head and ears *in* love.

I was only just *in* time.

To put a thing *in* operation.

In case he should refuse to go = *If* he should, &c.
 To fall *in* love (here *in* = *into*.)
 To stand *one in* a sum of money = To cost one, &c.
In = *in office* : as 'the Tories are *in*.'

(4.) *Ability* :—

'Tis not *in* mortals to command success. (*Addison*.)
 It is not *in* man to resist such appeals.

(5.) *Time* :—

I will come *in* a few minutes.

(6.) *Invocation* :—

In God's name and the king's, say, &c. (*Shaks.*) = I ask you,
 clothed with the name or authority of, &c. (o' God's name
 = *of* or *in* God's name).

NOTE.—The phrases *in fact*, *in truth*, *in a word* (= briefly), *in short*, *in brief*, *in that* (= because), *inasmuch as*, *in the event of* (= if it should happen that), *in vain*, *in all* (= taking all together), retain the primary idea.

To be *in with* a person = To be *in favor with* a person. (Cf. 'To be in a person's good books.')

The *ins and outs* of a garden, a matter = the intricacies, the nooks and corners. (Here *in* is a substantive.)

26. Of.—As *for* denotes *cause*, *of* seems to denote *consequence*, and this meaning may be seen in all its uses : as, 'he is a man *of* noble family' = 'a man,' *consequence* or offspring : 'noble family,' *cause*, source. 'A throne *of* gold' = 'a throne,' *consequence* : 'gold,' source, material. Compare—

(1.) Sick-*of* hunger, *i.e.*, sickness is the *consequence* of hunger.

(2.) Sick *for*-hunger, *i.e.*, hunger is the *cause* of sickness.

In (1) *of* is in apposition to sick ; in (2) *for* is in apposition to hunger. We have tried to show this by hyphens.

Hence *of* is used in relation to

(1.) *Origin, source* :—

He is *of* noble blood.

I have received *of* the Lord. (*Eng. Bib.*)

(2.) *Attribute* :—

The power *of* the king.

A man *of* courage.

- It is *of* the Lord's mercies that we are not consumed.
(*Eng. Bib.*)

(3.) *Material* :—

A crown *of* gold. A cloud *of* smoke.

The winter *of* our discontent. (*Shaks.*)

A similar use is :—

Happy news *of* price (*Shaks.*) = Happy, precious news.

An act *of* grace = a gracious act.

A matter *of* course = a matter that happens in the natural order of things.

(4.) *Part* :—

Men *of* Harlech.

The people *of* the middle ages.

To think that you, *of* all men, should act thus.

(5.) *Point of reference* :—

Knew you *of* this fair work? (*Shaks.*)

To boast *of* a thing.

To get rid *of* a thing.

- To cure a man *of* cholera.

Of man's first disobedience—Sing, &c. (*Milt.*)

A book *of* Proverbs.

The love *of* our neighbour.

Hard *of* hearing = Not able to hear easily.

Short *of* coal = Deficient with reference to coal, having little or no coal in stock.

The ground is clear *of* weeds.

To steer clear *of* a rock = To steer so as to avoid a rock.

To run foul *of* a rock = To strike upon a rock (of a ship).

Of late = lately.

Of old = in old time.

(6.) *Motive, actuating power* :—

He went *of* his own accord.

No body can move *of* itself.

Of course = in the natural order of things.

(7.) *Apposition* :—

The city *of* Rome = The city, Rome.² (But not 'The river *of* Hooghly'.)

This affair *of* the mutiny.

A monster *of* a man. A brute *of* a dog.

A rogue *of* a lawyer = A roguish lawyer.

(8.) *Agent, instrument* :—

Being glorified *of* all. (*Eng. Bib.*) (Obs.)

Eaten *of* worms. (*Eng. Bib.*) (Obs.)

Full *of*, destitute *of*.

(9.) = *From* :—

'Twas within a mile *of* Edinburgh town.

27. Off.—This is only another form of *of*. Its meaning is *from*, *away from*, denoting

(1.) *Distance* :—

This house is a mile *off* the station.

A long way *off*.

The vessel anchored *off* Madras. (Here *off* = 'at a short distance from.' Cf. *off shore*.)

(2.) *Removal* :—

Take *off* your hat.

He was *cut off* in early youth (*i.e.*, he died, implying that the death was sudden and premature).

To be thrown *off* one's balance = To be thrown off or beyond the point of equilibrium; = (Metaph.) 'to be taken by surprise.' (Cf. 'to be upset'.)

The bargain is *off*, *i.e.*, is cancelled.

(3.) *Projection or relief* :—

The background sets *off* the picture. So, Metaph. :

He *set off* one claim against another (*i.e.*, one claim neutralized or cancelled the other).

A *set-off* is used in both senses.

Special phrases are :—

To *be off* with the old love before you are on with the new
(i.e., to be rid of, &c.).

To *come off* { 1. To *come off* victorious (i.e., to emerge).
2. The examination *came off* (i.e., happened).

To *get off* { 1. He *got off* the coach (i.e., alighted from).
2. He *got off* unhurt (i.e., escaped).

To *go off* { 1. He *went off* home (i.e., departed).
2. The gun *went off* (i.e., was discharged).

To *stand off* { 1. To refuse compliance.
2. To be in relief.

To *take off* { 1. *Take yourself off* = Depart !
2. He *took me off* = He mimicked me.

Cf. 'The deep damnation of his *taking off*' (Shaks.) i.e., of his murder.

To *strike off* a hundred copies = to *print*.

To *dash off* a letter = To write a letter quickly, with despatch.

<i>Off!</i> <i>Be off!</i> <i>Off with you!</i>	} = Go away !	<i>Well off</i> = in prosperous circumstances. <i>Ill off</i> = in unprosperous circumstances.
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23. On, Upon.—The primary notion contained in *on* is *contact with the surface*, a notion which runs through all its uses.

It is employed in connection with the ideas of

(1.) (a.) *Place* :—

Dinner is *on* the table.

The cat jumped *on* the chair.

London is situated *on* the Thames (i.e., *on the banks of*).

(b.) *Time* :—

On Monday.

On this occasion. Once *upon* a time.

(2.) *Action by contact with the surface, state* :—

To play *on* the piano.

The house is *on* fire.

To set the teeth *on* edge (of sour fruit, strident sounds).

To draw *upon* a bank = To obtain money from a bank.

On high = above, in the heavens.
On the wing = in flight.
On the alert = prompt, ready.
On a sudden = suddenly.
On a large scale = extensively.
On view = placed for people to see.

(3.) *Rest upon, reliance, dependence, relation :—*

He acted *upon* good advice.
 I am arguing *on* the supposition that, &c.
 I take my stand *on* the facts.
 The rule we go *upon* is this = The rule according to which we act is this.
 His blood be *upon* us and *on* our children. (*Eng. Bib.*)
 These books are arranged *on* a different plan.
 To live *on* terms of equality with.
 He gave me blow *upon* blow, *i.e.*, one blow after another.
 To lend money—*on* good security, *on* high interest.
 All advice is lost *upon* him.
 I promise you *on* my honour.
 To stand—*on* ceremony, *on* one's rights, *on* one's dignity.
Upon my word! = Really! (an expression of indignation surprise).

•With an additional notion of *waiting further contingencies*: as—

He is <i>on</i> his	{	probation = It depends on his further actions whether he is approved of or not. good behaviour = His success, &c., depends on his good behaviour. promotion = His promotion depends on his further actions.
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so: To be *on* one's mettle = To be roused to do one's best.

To take a thing *on* trial (*i.e.* for the purpose of trying to see whether it is good or not).

so: To take a thing *on* approval. To take a thing *upon* trust.

I charge thee *on* thy allegiance (*i.e.*, at the risk of forfeiting thy allegiance); so: Hence, *on* thy life!

You may *reckon upon* much opposition = You may expect, &c.

To wait *upon* a person = To come to him, to call at his house.

(4.) *Progression* :—

Go *on* and prosper.

On he goes to meet his latter end. (*Goldsmith*.)

To *set* a person *on* to do a thing = To instigate a person.

On, Stanley, *on* ! (*i.e.*, go on !) (*Scott*.)

NOTE.—In this sense *on* is an adverb.

(5.) *At the time of, after* :—

On entering the room, we found no one there.

To pay *on* demand.

On the ratification of the treaty, &c.

Upon this, he went away (*i.e.*, directly after this happened).

On second thoughts.

29. Over.—The primary meaning is *position above* (hence also *beyond*).

As in the following phrases :—

(1.) *Above* :—

Head *over* heels. *Over* head and ears.

(2.) *Beyond* :—

Man *over*-board. They came *over* with the Conqueror (*i.e.*, from France to England).

I can't get *over* my disappointment (*i.e.*, surmount, recover from).

To talk a person *over* = To persuade him to take your view, to come over to your side.

To pass *over* a difficulty = Not to take any notice of, &c.

This matter must *stand over* (*i.e.*, be deferred).

I *make over* my property to you (*i.e.*, give, transfer).

Over and above these considerations.

I have *overdrawn* my account at the bank.

The excess of *m* expenditure *over* my receipts.

Over-night = just as night has set in.

(3.) *Superiority* :—

To lord it *over* one.

God *over* all, blessed for evermore. (*Eng. Bib.*)

And we understand him well,

How he comes *o'er* us with our wilder days,

Not measuring what use we made of them. (*Shaks.*

Hen. V.)

(4.) *Conclusion* :—

Over and done.

It is all *over* with him = He is done for, ruined, dead, &c.

(5.) *Reversal of position* :—

To roll *over*. To turn *over*.

So the technical '*over*' in a game of cricket.

(6.) *Opposition* (rare) :—

- In a series of acts passed *over* the veto of the President, Congress provided, &c.

30. To.—The primary notion of *to* is *end*, *termination*; the idea of *motion towards* underlies all its uses.

(1.) *In direction of; aim, tendency, object* :—

Sweet *to* the taste.

Crushed *to* death.

What is that *to* me?

Ready furnished *to* one's hand (*i.e.*, for one's immediate use).

It *stands to* reason = It is clearly reasonable.

- Drink *to* me only with thine eyes. (*Ben Jonson*.)

To horse!

(2.) Hence—

(a.) *Extent, degree* :—

They came *to* the number of fifty.

We will fight *to* the last man.

You shall pay *to* the uttermost farthing.

He acted it *to* the life.

This meat is done *to* a cinder.

To all intents and purposes.

Though I *to* dimness gaze. (*Keats*.)

I observed my order *to* a tittle. (*Defoe*.)

(b.) *Effect, end* :—

The prince was flattered *to* his ruin.

He did it *to* his cost.

To his honour be it said.

To take a person *to* task = To find fault with a person.

(c.) *Connection, opposition :—*Face *to* face.A hand *to* hand fight.(d.) *Adaptation, reference :—*An occupation *to* his taste.A wife *to* his mind. (Cf. *after* one's own heart.)Nothing *to* the purpose.(e.) *Comparison :—*It is ten *to* one that you will fail.As three is *to* six, so is four *to* eight.All that they did was piety *to* this. (*Ben Jonson*.)(f.) *Accompaniment :—*She sang *to* his guitar.

Anon they move

In perfect phalanx *to* the Dorian moodOf flutes and soft recorders. (*Milton*.)

Behold the Iliad and the Odyssey

Rise *to* the swelling of the tuneful sea. (*Coleridge*.)(g.) *Addition :—*Wisdom he has, and, *to* his wisdom, courage. (*Denham*.)(h.) *For :—*To take *to* wife.I have a king here *to* my flatterer. (*Shaks.*)

(3.) *To* is the sign of the infinitive mood, where it originally had a prepositional meaning: 'good *to* eat' = 'good *for* eating.'

To wit = namely.*To be sure* = certainly, I allow.

The viceroy is, so *to* speak, the eye of his sovereign (i.e., 'if I may be allowed to use the expression'—an apologetic formula).

But, *to* be brief, let us pass on, &c. (i.e., in order to be brief).

NOTE.—*To* frequently occurs in O.E. in the sense of *asunder*, in *pieces*, often strengthened by the word *all* (= quite). 'A certain woman cast a piece of a millstone upon Abimelech's head,' and *all to brake* his skull (Judg. ix., 53), where *all to brake* = broke quite in pieces.

To, another form of the demonstrative *the*, is found [in *to-day to-morrow, to-night*; O.E. *to-year* = this year.

To and fro = backwards and forwards.

Tbo is only another form of *to*.

31. Toward (s).

(1.) *In the direction of, regarding* :—

The army marched *towards* the city.

To have a conscience void of offence *toward* God and *toward* man.

Hence—

(2.) *Near, about* :—

Towards the beginning of his book, he states, &c.

I will come *towards* the close of the day.

(3.) *With a view to, for the aid of* :—

I have done what I could *towards* that object.

I will make you a present of this *towards* your expenses.

32. Under.—The opposite of *over*; signifies *in a lower position*.

(1.) *Beneath, below* :—

He stood *under* a tree.

Hence—

(2.) *Subjection* :—

Be patient *under* misfortunes.

I will go, *under* these conditions.

The bill is *under* discussion.

The troops are *under* orders to embark (*i.e.*, have received orders).

I keep *under* (adv.) my body and bring it into subjection. (*Eng. Bib.*)

That medicine was, *under* God, the preservation of my life (*i.e.*, subject to the providence of God).

To *knock under* = To yield, to acknowledge defeat.

(3.) *Falling short, inferiority* :—

I won't sell it *under* ten pounds.

It was too great an honour for any man *under* a duke (*i.e.*, of a lower position than a duke).

Several young men could never leave the pulpit *under* half a dozen conceits (*i.e.*, without giving vent to that number of conceits at least). (*Swift*)

He is *under* (full) age = He is a minor.

(4.) *Covered, represented, designated by* :—

He travelled *under* the name of Courtenay.

Under this head.

Morpheus is represented *under* the figure of a boy asleep.

* I was present *under* the capacity of, &c.

Under the pretence of. *Under* cover of.

Other phrases, containing a similar notion, are:—

Under suspicion.

Under obligation.

Under apprehension.

Under necessity.

Under consideration.

Under fire = Exposed to the guns of the enemy.

Under trial.

Under sentence = Condemned.

Under the rose = Secretly, privately.

Under the breath = In a whisper.

Under sail = With sails spread.

Under arms = With arms in their hands (of troops).

Under the mark = Inferior.

Given *under* my hand and seal (*i.e.*, under the authority of).

33. Up.—The general notion contained in *up* seems to be *elevation*. It is used with the idea of

(1.) (*a.*) *Motion or direction from a lower to a higher point* :—

To sail *up* the river.

Go *up*, thou bald head. (*Eng. Bib.*)

It is vain to rise *up* early. (*Eng. Bib.*)

Let us then *be up* and doing (*i.e.*, rise up). (*Longfellow.*)

The Roman soldiers put *up* the empire to auction.

To offer *up* a prayer.

To *bring up* a child (*i.e.*, educate).

An *up-train* (generally one running from the coast inland).

Look *up*. Cheer *up*.

Up, let us be going (*i.e.*, rise up). (*Eng. Bib.*)

Hence—(b) *Arrival into notice* :—

He came *up* soon after.

He rode *up* to me and said, &c.

Soon after a new fashion came *up*.

Some *cried-up* English poet. (*Dryden*).

To strike *up* a tune.

(2.) *Rest above or at a higher point* :—

The drawing-room is *up-stairs*.

He sat *up* all night (*i.e.*, he did not lie *down*, go to bed).

He *put up* at a friend's = He lodged or stayed at a friend's house.

So, To *put* a person *up* = To give him a lodging.

A general whisper ran among the country-people that

Sir Roger was *up* (*i.e.*, was on his legs). (*Addison*.)

He is quite *up* to his work (*i.e.*, equal to his work, a good workman).

Cf. To be *up to snuff* (vulg.) = To be acute (at *sniffing* or smelling), not likely to be imposed upon.

(Cf. To *smell a rat*; to *smoke* a person.) •

To *put* a person *up* to a thing = To *instigate* him with reference to a thing.

The rebels there are *up* (*i.e.*, have taken the field).

I am *up* to the chin in water.

Up in arms = in a state of open warfare.

(3.) *Motion from below, with the idea of abrupt departure; hence, completion, conclusion, exhaustion, extinction* :

It is all *up* with me = I am lost, done for. (Cf. *all over*.)

I am quite { knocked } *up* = I am quite exhausted.
 { done }

I have used *up* all my writing paper (*i.e.*, I have finished).

To draw *up* a petition (*i.e.*, compose, execute it).

To { learn } *up* a subject { = To obtain a thorough
 { get } knowledge of.

To be *up* (*i.e.*, learned) in a thing.

To *get up* a concert, &c. = To set a concert, &c., on foot.
This is a regular *got-up* affair (*i.e.*, an affair artificially produced, that does not arise naturally).

The *get-up* of a book = Its arrangement, printing, binding, &c.

A *trumped-up* charge = An invented accusation, one that has no real grounds.

To *make it up* = To arrange a quarrel, to be friends.

He *patched up* { the matter { = He arranged it in a more
 { the quarre { or less imperfect or
 unsatisfactory manner.

To *break up* = To break in pieces; so (*intrans.*), To come to an end, as: To *break up* a ship. In Matt. xxiy, 43, of 16th Cent., 'Suffered his house to be *broken up*.' 'The school *breaks up* for the holidays.' 'The death of a king in those days came near to a *break-up* of all civil society' (*Freeman*).

He *tore up* the letter.

To *put up with* an insult = To submit to an insult.

To *give up* an attempt = To cease from an attempt.

To *give up* a riddle = To acknowledge one's inability to find it out. (*Cf. give over.*)

To *bring up* the rear = To close the line of march.

To *cast up* accounts = To reckon accounts.

To *throw up* a brief (of a barrister) = To abandon the case; so: To throw up the game, &c. = To abandon as lost.

'To throw up' also = 'To vomit.'

{ To *run up* a bill = To incur a bill rapidly, or, to a large amount.

{ To *run up* a fence, a house = To erect a fence or a house rapidly or with despatch.

Time's *up*! *Up* and down.

34. With.—The radical notion implied in *with* is *conjunction*. Hence we have it used to express

(1.) (a.) *Accompaniment, connection, intercourse*:—

I will buy *with* you, sell *with* you, talk *with* you, walk *with* you; but I will not eat *with* you, drink *with* you, nor pray *with* you. (*Shaks.*)

With Ate by his side. (*Shaks.*)

I came *with* that intention.

(b.) *Taking into consideration, notwithstanding :—*

England, *with* all thy faults, I love thee still. (Cowper.)
With one exception, the arrangements are excellent.
With all his learning, he had but little prudence.

(c.) *Immediately after :—*

With this, he pointed to his face. (Dryden.)

(2.) = *Among, at, in the power of :—*

It lies *with* you whether I go or not.
 He was popular *with* his subjects.
 It is the custom *with* the Hindus to burn their dead.
 It *stands with* reason = It is consistent with reason.

(3.) *Instrument :—*

I will arise and slay thee *with* my hands. (Tennyson.)
 The field was dug *by* the labourer *with* his spade.
 (N.B.—The agent, or prime mover, usually takes *by* after
 it; the instrument is expressed by *with*.)
 To be elated *with* joy.

NOTE.—Placed after verbs it retains the same meaning of *conjunction*; as to bear *with*, to compare *with*, to quarrel *with*, &c. Thus 'Bear *with* my ill temper' = Exercise toleration, that toleration being joined to, or having reference to, my ill temper.

Prefixed to verbs it denotes *opposition*; as to *with-stand* = to stand against. Cf. Chap. II, § 6.

VERBS.

35. Catch.—The primary idea involved in *catch* is *to lay hold on promptly, sharply, suddenly*: as 'to catch a ball,' 'to catch a thief,' 'to catch a train.' *Catch*, therefore, should not be used as synonymous with *take*. If you held out a thing to a person, you would tell him to *take* it; if you threw it to him, you would tell him to *catch* it. Cognate meanings are :—

(1.) *To captivate :—*

The soothing arts that *catch* the fair. (Dryden.)

(2.) *To fasten upon* :—

The fire *caught* the adjoining house.

The house *caught* fire.

To *catch* at a thing = To be eager for a thing.

To *catch* hold of a thing. The disease is *catching*.

(3.) *To take or receive* :—

To *catch* cold; to *catch* the measles. To *catch* a tune =

By listening to the tune to be able to reproduce it.

To *catch* the spirit of the occasion.

To *catch* a trick.

You'll *catch* it (vulg.) = You will be punished.

(4.) *To come upon unexpectedly, to find* :—

I *caught* him in the act of stealing.

Mind I don't *catch* you at that again. You won't *catch* me going there again in a hurry.

I have *caught* myself, when thinking in the dark of a horrid spectacle, closing my eyes firmly. (*Darwin*.)

(5.) *To come up with, overtake, reach* :—

'To *catch* a companion,' as during a walk. (To *catch up* has the same meaning.)

To *catch* a train.

If this should *catch* the eye, &c., *i.e.*, meet the gaze.

I *caught* his eye = I came under his glance or gaze.

36. *Draw*.—Special phrases are :—

To *draw* a tooth = To pull out a tooth.

To *draw* blood = To cause blood to flow.

To *draw* a fowl = To disembowel. So, 'Hung, *drawn*, and quartered.'

To *draw* a deed = To write it out in due form. (Cf. to *draw up*).

To *draw* a cheque = To fill in a cheque and send it to the banker's.

To *draw* a bow = To discharge a bow, by *drawing* the string.

To *draw* on a person for an amount = To obtain the amount from him.

A *drawn game* = A game in which neither party wins.
 To *draw* one out = To render one communicative.
 This piece will *draw* a good house, *i.e.*, the theatre will be crowded to hear the piece.
 To *draw* to a conclusion (intrans.) = To approach a conclusion.

37. Go.—In the phrases :—

To *go* without a thing = To be in the state of not having a thing.
 This *goes for nothing* = This is valued, regarded as nothing.
 It will *go hard* with you = ‘You will have much difficulty,’ as: ‘It shall *go hard*, but I will find it out’ = I will go through a great deal of difficulty rather than give up the search.
 This won’t *go down* in a court of law = *won’t be accepted* (Metaph. from the act of swallowing).
 As things *go*; as the world *goes* = As things happen, according to the general course of events, as: ‘How do prices *go*?’ = What is the state of prices in the market?
 To *go halves* = To share equally.
 To *go mad* = To become insane. (Cf. to run mad.)
 To *go naked* = To be in the habit of wearing no clothes.
 To *go upon* the supposition that, &c. = To *act upon*.
 To give one the *go-by* = To pass one over.
 To have a *go* at a thing (vulg.) = *A turn, a trial*.
 Here’s a *go*! (vulg.) = Here’s a (bad) state of things.
 Very far *gone* = Past moderate bounds, far advanced.

38. Get.—This is a verb that is in very common use. Its primary sense is *acquire*. Hence—

(1.) *To learn* :—

To *get* a lesson by heart.

(2.) *To lead, induce* :—

Get him to say his prayers. (*Shaks.*)

To *get* one into trouble.

(3.) *To betake* :—*Get thee out from this land. (Eng. Bib.)*

NOTE.—Intransitively it means to *attain, become*, as in a variety of expressions :—

To *get* drunk ; to *get* rid of ; to *get* ahead ; to *get* clear of, quit of ; to *get* free ; to *get* into trouble ; to *get* on, off, over, up, &c.

39. Pick.—The general idea seems to be that of *selection by a sharp, quick movement* : it is akin to *poke, peck* ; as in the phrases :—

To *pick* and choose.

To *pick* a bone = To clean a bone of meat.—Metaph. ' To have a bone to pick with one ' = To have a cause for quarrel.

To *pick* a pocket, *i.e.*, to rob it of anything valuable.

So : *Picking* and stealing.

To *pick* a lock = To open a lock with an iron tool ; as when the key is lost.

To *pick off* the enemy (as, by sharp-shooting).

To *pick* a quarrel = To get into a quarrel purposely.

To *pick* your way = To choose a clean path.

To *pick* a hole in a person's coat = To find fault with him.

To *pick up* a bargain, &c. (Metaph.) = To find unexpectedly.

40. Play.—The primary meaning is to *ply, exercise*, generally with the idea of *sport* combined.

(1.) *To practise, act* :—

To *play* the fool.

He *played* false = He acted deceitfully.

To *play* one a trick = To practise a trick upon one.

Hence—Sword *play* ; fair *play* ; foul *play*.

(2.) *To operate* :—

The fountain *plays*.

The fire-engine *played* upon the flames.

The wind *played* upon the surface of the water.

Hence—The *play* of the lungs. The *play* of a wheel.

To *give play* to = To give *room for action*, as: To *give play* to mirth = To give unrestrained indulgence to mirth.
 To *hold in play* = To keep occupied.
 To *play* a salmon = To *give it play*. (Cf. above.)

(3.) *To perform* :—

To *play* on the piano.
 To *play upon* a person = To deceive. So: A *play upon* words = a pun, quibble.

NOTE.—We have metaphors from games: as—

'To *play* into the hands of a person,' *i.e.*, to act so that he gets the advantage.
 'To *play* at cross purposes,' of people acting (often unconsciously) contrary to one another.

41. Put.—The phrases are very numerous in which the verb *put* occurs.

The primary meaning seems to be to *move in some direction* :—

To *put* a question, a case, &c. = To set before, offer.
 The matter, as you *put* it, seems unlikely, *i.e.*, as you state or express it.
 You *put* me to it = You oblige me to act thus.
 To *put* the stone = To throw or hurl a stone of a certain weight (technical use of the word in athletics).
 To *put* ashore = To land.
 To *put* to the proof = To make proof of, to prove.
 To *put* to the blush = To make to blush, to make ashamed.
 To *put* to flight = To make to flee, to rout.
 To *put* to the sword = To kill.
 To *put* to inconvenience = To cause inconvenience to.
 'To *put* a bad construction upon a thing' = 'To look at it in a bad light, to judge ill of a thing;' so: 'To *put* a good face upon a misfortune' = 'To bear it cheerfully.'
 To *put upon* a person = To impose burdens unreasonably.
 To be *put to it* for a thing = To be in difficulty about obtaining a thing.
 To *put up with* a thing = To submit to, tolerate a thing.
 To *put out* = To annoy.

To *put* a person out of countenance = To make a person ashamed. (Cf. To keep a person in countenance, *i.e.*, to support a person, to prevent his being ashamed.)
 To *put* a ship *about* = To turn it round.

42. Run.—The general idea contained in *run* is *rapid movement*:—

A bill has thirty days to *run*, *i.e.*, to continue before it will be due for payment.

To *run* away with the notion that, &c. = To imbibe the notion, &c., *without due consideration*.

To *run on* = To talk rapidly.

* The lease is *run out*, *i.e.*, has expired.

To *run* riot = To become riotous.

To *run* mad = To become mad.

To *run up* a bill. (Cf. '*up*.')

To *run down* a stag = To come up with it, to bring it to bay; but

To *run* a man *down* = To *depreciate* him.

To *run* a person *hard* = To exercise pressure upon a person.

To *run through* a fortune = To squander it.

To *run short* of a thing = To have exhausted one's stock of it.

The Noun *Run*:—In the long *run* = In the whole course of things, in the final result.

The common *run* = The generality, the ordinary course.

This comedy had a great *run*, *i.e.*, was very popular, was represented night after night.

To have the *run* of a house, &c. = To have permission to roam all over it wherever one likes.

A *run* on a bank = Unusual pressure for payment.

43. Set.—The uses of this verb are exceedingly numerous. Its general meaning seems to be to *place in a certain fixed position*.

(1.) To *fix*, *regulate*, *appoint*:—

To *set* a razor, a clock, a trap; to *set* a tune; to *set* a broken limb.

To *set* a price upon a thing. (Cf. The *up-set* price = the price proposed by the auctioneer; the lowest price at which the goods can be sold.) To *set* one's heart upon a thing (*i.e.*, to desire it greatly).

To *set* a task. To *set* an example.

(2.) *To put* :—

To *set* people together by the ears = To make them quarrel.
(Metaph., from making dogs fight.)

He *set* his dog upon me, *i.e.*, made it attack me.

To *set* (oneself) to work = To begin working.

To *set* the table in a roar (*Shaks.*) = To cause loud laughter among the guests at table.

To *set* a-going = To put in motion.

To *set* at defiance = To defy. Cf. To *set* at ease—at rest.

To *set* at naught = To despise.

To *set up* a school = To establish a school; so : To *set up* a son in business. To *set up* a howl, *i.e.*, to raise, utter a howl. To *set up* type = To fix, arrange type for printing. To *set up* for being a wit = To claim to be considered a wit.

To *set* a man *down* = To sneer at, *snub* him.

44. Take.—The primary idea involved in this verb seems to be *reception*.

It expresses :—

(1.) *To have recourse to* :—

The dog *takes* the water.

He *took* to his bed (*i.e.*, through illness).

To *take* to one's heels = To flee. To *take* to a person = To get a liking for.

To *take* wing.

(2.) *To receive, assume, adopt* :—

To *take* cold.

To *take* a liberty with.

To *take* advantage of.

Whom do you *take* me for?

To *take* a thing for granted.

You may *take* my word for it that, &c. = You may trust me when I tell you that, &c.

He *took* it into his head to do this = He conceived the idea of doing this.

He *took* it ill = He bore it ill, he was offended.

To *take* a photograph = To *produce* it from the original.

(3.) *To submit to, to tolerate* :—

To *take* a joke, an affront (generally with an implied sense of 'taking it *in good part*, with good will').

(4.) *To understand* :—

Do you *take* me ?

NOTE.—It occurs in numerous phrases where, prefixed to a noun, it forms with it an intransitive verb: To *take* aim, notice, care, heed, pains, breath, leave, exception to, action, a fancy to, &c.

To *take* air = To become known.

To *take* effect = To be effective, to operate.

To *take* heart = To become cheerful.

To *take* place = To happen.

To *take* the field (of an army) = To open the campaign.

To *take* prisoner = To arrest (A *taking* person = A *captivating*, attractive person).

45. Tell.—This verb has a variety of uses, the radical one being to *count*.

To '*tell* a tale' is literally to 'reckon a reckoning;' hence, 'to recount, to narrate—a string of events, a story.' We speak still of *telling* votes, and those who count the votes in Parliament are known as the *tellers*.

Hence we get the meaning of (a) *To make known, to inform* :—

Tell me all about the war,
And what they killed each other for. (*Southey*.)
You must promise not to *tell* (coll.).

(b) *To command* :—

Tell him to go at once.
I *told* you not to do so.

Then it is used in the sense of (c) *To find out, know* : as—

How could I *tell* that ?

And intransitively (*d*) *To take effect*: as—

Every shot *tells*.

A *telling* speech, *i.e.*, an effective speech.

(Cf. a *speaking* likeness, a *forbidding* countenance.)

so: *To tell upon*; as: The great exertion *tells upon* his strength.

To tell against; as: Your bad writing will *tell against* you in an examination. And the opposite, *To tell* in one's favor.

The man's conduct *tells its own tale* = The man's conduct itself reveals all we want to know, *i.e.*, there is no need for any further explanation. (Cf. *It speaks for itself*.)

NOTE.—*Tell* seems also, in some cases, to have the pregnant meaning of *to make excuses*, as in Shakspeare:

Tush, never *tell* me.

'Don't *tell* me,' with the same meaning, is a colloquialism.

46. Turn.—The radical idea seems to be that of *twisting round*; hence *transformation, change*: as—

(*a.*) *To turn* ivory, &c. (in a lathe). Metaph., *To turn* a penny = *to earn*.

(*b.*) *To turn* a coat = *To reverse* the stuff of which it is made. Metaph., A *turn-coat* = one who changes sides.

(*c.*) *To turn* to good account = *To divert, employ to* &c.

(*d.*) *To turn* prose into verse = *To change*. Intrans., *To turn* traitor.

(*e.*) *To turn* a corner = *To go round*. Metaph., *To be turned* eighty = *to have reached the age of eighty years*.

So in the phrases (where still the idea of *change* is kept up):—

To turn tail = *To flee*.

To turn the head, the brain = *To infatuate*.

To turn the scale = *To decide the matter* (metaph.).

To turn the tables (Metaph., from the game of backgammon, once called the game of 'tables') = *To reverse the original position* (of the players).

To turn one's stomach = *To make one sick, to fill one with disgust*.

The milk is *turned* = *is soured*.

Phrases involving the substantive *turn* are:—

To take a *turn* in the garden = To take a walk, a stroll.

Matters took a more favorable *turn* (*i.e.*, change of direction).

To do one a good *turn* (used of an opportune deed).

This will serve my *turn* (*i.e.*, will serve my purpose).

A *turn* of expression, of thought = a form, a cast of, &c.

By *turns* = $\left\{ \begin{array}{l} 1.-\text{Alternately.} \\ 2.-\text{At intervals. 'They feel by turns the} \\ \text{bitter change.' (Milton.)} \end{array} \right.$

To give one a *turn* (coll.) = To give one a shock.

NOUNS.

47. 'Hand.

(1.) *The extremity of the human arm.* In a variety of phrases:—

At *hand* = near.

To receive at the *hands* of another = To receive from him.

To have clean *hands* = To be innocent.

To wash one's *hands* of a thing = To profess innocence, to declare that one has nothing to do with it (derived from Pilate's action at the trial of Christ).

A *hand to hand* fight = A fight at close quarters.

Hand in hand = In close union.

Hand over hand = Rapidly (from passing the hands alternately one above the other in climbing).

To live from *hand to mouth* = To live precariously without provision for the future.

To do a thing off-*hand* = To do it without delay or hesitation (so: *out of hand*).

To be *hand and glove* with a person = To be very intimate with.

To bear or lend a *hand* = To aid.

To take in *hand* = To undertake.

To come to *hand* = To be received, to be within reach.

To have on *hand* = To have in present possession.

To buy at second *hand* (*i.e.*, when no longer in the first or producer's *hand*, not new).

(2.) *That which resembles it or performs its office:—*

The *hand* of a clock.

(Cf. 'Fancy like the *finger* of a clock.' Cowper.)

- (3.) *A measure of a hand's breadth* :—
A horse fifteen *hands* high.
- (4.) *Side, part* :—
On the one *hand* ; on the other *hand*.
It is agreed on all *hands* = by all parties.
- (5.) *Power of performance, ability, skill* :—
To try one's *hand* at a thing.
He has a fine *hand* at &c.
'To have the upper *hand* = To be superior.
To carry matters with a high *hand* = To act arrogantly ;
(so : high-*handed* = arrogant.)
- (6.) *A performer, agent* :—
He is a good *hand* at composition.
A mill *hand* = a worker in a mill.
All *hands* (in a ship) = all the sailors.
- (7.) *Penmanship* :—
To write a good *hand*.
A running *hand*.

48. *Main. The radical meaning of *main*, (O.E. *magen, magn*) is *strength, force, might*, as in the phrases 'with might and *main*' and '*amain*' = violently, suddenly ; hence it comes to mean *the chief part, the bulk*, as '*mainly*,' 'in the *main*.' It is used specifically of

(a.) *The open or high sea, the ocean* (a poetical word) ; as, The rolling *main*.

(b.) *A principal duct or pipe*, as distinguished from the lesser ones.

As an adjective, *main* means :

(a.) *Mighty, vast* : as, The *main* abyss (*Milton*), and so

(b.) *Principal, chief* : as, 'Our *main* interest is to be happy. The *main*-mast, *main*-spring, *main*-sail, *main*-stay (*i.e.*, the chief stay or support).' So, 'the *main* chance' = the *chief* opportunity, *viz.*, the opportunity of getting money. 'He has an eye to the *main* chance' is said in a depreciatory sense of a man who is over-

sharp in his money dealings. 'The *main* body of an army' is the mass of men marching between the advance and rear guard : hence applied to the mass of anything : as, 'the *main* body of the treatise.' From the meaning of *chief* we get the less common one of

(c.) *Absolute, entire*; as, 'It is a *main* untruth.' (Scott.) 'You're *main* stupid' (Prov. E.), where it is used adverbially. [Cf. *stark* (*strong*) in '*stark* mad,' '*stark* naked.']

NOTE.—*Main*, a hand at dice, or a match at cock-fighting, derived from the Fr. *main*, Lat. *manus*, a hand, must not be confounded with this word.

ADJECTIVES.

49. Dead.

(1.) *Deprived of life* :—

• The queen, my lord, is *dead*. *Dead* and gone.

(2.) *Destitute of life* :—

Dead matter = Inanimate matter.

A *dead* language = A language not now spoken, as Latin.

Faith without works is *dead*.

Dead to all sense of honour (= impervious to).

(3.) *Death-like* :—

Dead darkness, a *dead* faint.

As a substantive :—

At *dead* of night; *dead* of winter = the death-like part of winter, the depth of winter.

N.B.—This meaning seems to be closely allied to (8).

(4.) *Motionless, inert, powerless* :—

A *dead* calm; a *dead* weight.

A *dead* letter = $\left\{ \begin{array}{l} 1. \text{ A letter without sufficient address} \\ \text{sent to the Dead-letter Office.} \\ 2. \text{ Fallen into disuse, obsolete: as, 'This} \\ \text{law has become a } \textit{dead} \text{ letter.'} \end{array} \right.$

A *dead* lift = a lift at the utmost disadvantage; as, of a dead body,

Dead drunk (adv.) = So drunk as to be completely helpless.

(5.) *Unproductive, bringing no gain* :—

Dead capital; *dead* stock in trade.

A *dead* heat = A race where all are equal, a race with no results.

(6.) *Spiritless, dull* :—

Dead colouring; *dead* fire; *dead*-alive. •

(7.) *Monotonous, blank* :—

A *dead* level; a *dead* wall.

(8.) *Certain, complete, final, exact* (since death ends everything) :—

A *dead* shot. A *dead* certainty.

He is *dead* upon any mistake = He is *certain* to notice any mistake.

Dead ahead
Dead in front } = *exactly* ahead, &c.

To make a *dead* set at = To make a *determined* attack upon.

A *dead* halt = A *complete* halt.

A *dead* lock = An interlocking producing an *entire* stoppage.

A *dead* loss = A *complete* loss.

Dead beat = *utterly* beaten, subdued.

He was *dead* against it (= *completely*).

(9.) *Non-existent* in the eye of the law, rules of a game, &c. :—

A banished man or an outlaw is *dead*.

A ball (in a game) is *dead*, when it is outside the limits marked by the game, or when it has come in contact with some foreign object.

NOTE.—A *dead* march = A piece of solemn music played at a funeral procession. A *dead* cart = A cart for removing the *dead*: as in the Great Plague of London.

50. Fair.—The different uses of *fair* should be carefully distinguished, as this is a word of continual occurrence.

(1.) *Beautiful* :—

I know that thou art a *fair* woman to look upon. (*Eng. Bib.*)

She was *fair* and very *fair*;

Her beauty made me glad. (*Wordsworth.*)

Fair and *false*. *Fair* is often joined with *free*, as in English ballads down to the latest times, in the phrase: '*fair* and *free*' = in good trim generally.

The *fair* sex = women.

Used occasionally as a substantive:—

I have found out a gift for my *fair*. (*Shenstone*.)

(2.) *Light-complexioned* :—

Is she *fair* or dark?

Fair skin ; *fair* hair.

(3.) *Cloudless, favourable* :—

A *fair* sky, *fair* weather, *fair* winds.

So, of words, promises, &c. :—

When *fair* words will not prevail on us, we must be frightened into our duty. (*L'Estrange*.)

By *fair* means or foul.

A *fair*-spoken man = an (outwardly) affable man.

(4.) *Impartial, honest, candid* :—

Fair dealing ; *fair* play.

(5.) *Free from obstacles, open* :—

A *fair* mark.

The caliphs obtained a mighty empire, which was in a *fair* way to have enlarged.

So the adv. :—

He took me *fairly* by surprise } = distinctly, actually.
He *fairly* pushed him overboard

So 'to *bid* *fair*' = to be likely. He *bids fair* to become a great author.

(6.) *Moderately good, middling* :—

A *fair* composition.

A *fairly* good offer.

He plays a *fair* game at chess = He is a moderately good player.

51. Good.—This is a word that has many shades of meaning, which the Native student of English should observe carefully ; he being very apt to use unidiomatically this very common and necessary word. For

instance, in a work on English composition, recently published, the writer, a native, says:—‘The following collection of phrases will be of *good* use to the student.’ Here the expression ‘of *good* use’ is non-idiomatic; it ought to be ‘of *great* use,’ or ‘of *much* use.’

(1.) *Excellent* (opposed to *bad*):—

God saw everything that he had made, and, behold, it was very *good*. (*Eng. Bib.*)

There’s a *good* time coming.

The *good* old times.

As *good* luck would have it = Luckily, fortunately.

The *goodman* = The master of the house, paterfamilias.

How is your *good* husband? (a vulgar use).

God and *good* angels tend thee. (*Shaks.*)

(2.) *Virtuous, pious*:—

Zealous in *good* works. (*Eng. Bib.*)

(3.) *Serviceable, fit, suitable*:—

Good for nothing = Powerless, worthless.

• All in *good* time = At exactly the right time (implying that there is no necessity for hurry).

It were not *good* she knew his love. (*Shaks.*)

A *good* riddance.

(4.) *Clever, skilful*:—

Those are generally *good* at flattering who are good for nothing else. (*South.*)

He is *good* at cricket.

He is a *good* tailor.

He draws a *good* bow = He is skilful at drawing the bow so: He rows a *good* oar (*i.e.*, he is a skilful oarsman).

(5.) *Kind, friendly*:—

You are very *good*.

Will you be *good* enough to send me, &c. (as in an order to a tradesman, &c.)

I hope you will put in a *good* word for me.

Good Sir. *Good* my lord. (*Shaks.*) *Good* heavens!

(6.) *Adequate, competent, valid ; not falling short :—*

My reasons are both *good* and weighty. (*Shaks.*)

I will be as *good* as my word = I will act according to what I have said.

I am *good* for a ten-mile walk (*i.e.*, competent).

From one man, and he as *good* as dead (*Eng. Bib.*)—*i.e.*, the same as if he were dead, virtually dead.

Adv. :—

As *good* almost kill a man as kill a good book (*Milt.*)—*i.e.*, equally well.

You as *good* as tell me to starve, when you tell me, crippled as I am, to earn my own living (= virtually, really).

To hold *good* = to remain in effect.

To make *good* = to maintain, or, to supply deficiency.

(7.) *Not small, considerable :—*

A *good* deal.

You'll find *good* cause. (*Shaks.*)

Often joined with another adjective, in almost an adverbial sense to intensify its meaning (= very) ; as, 'a *good* round sum ;' 'a *good* long walk ;' 'a *good* strong dose ;' 'a *good* tripping measure.' (*Shaks.*)

He began to rail in *good* set terms. (*Darwin.*)

(8.) *Full, complete :—*

You must take a *good* rest after your fatigue.

He came a *good* hour after.

So, as a substantive :—

He is gone *for good* (*i.e.*, for the rest of time ; finally, permanently).

For good and all. 'The old woman never died after this till she came to die *for good and all.*' (*L'Estrange.*)

In *good* earnest. In *good* sooth.

In *good* sadness. (*Shaks.*)

(9.) *Fair, unblemished, honourable :—*

A *good* name is better than precious ointment. (*Eng. Bib.*)

So : A *good* report, *good* repute, &c.

Good men and true.

52. The pronoun It.—The clearest method of explaining the various uses of the pronoun *it* will be to divide

them into two classes : I. When *it* relates to an object *expressed* in the sentence ; and II. When *it* relates to an *unexpressed* object.

I. *It* relates to an *expressed* object, *viz.* :—

(1.) To an antecedent neuter noun : as—

Take the *book* ; here *it* is.

The real friend of the *child* is not the person who gives *it* what *it* cries for (sex unknown).

There is *some one* at the door. Who is *it* ? (sex unknown).

(2.) To an antecedent clause : as—

When a virtuous man is raised, *it* brings gladness to his friends (*i.e.*, the fact that he is raised).

The day will be fine ; who doubts *it* ? (*i.e.*, that the day will be fine).

Who would have thought *it* ? (where *it* relates to the subject of the statement or narrative that has gone before).

Depend upon *it* (*i.e.*, the statement made).

If she will, she will, you may depend on *it* (*i.e.*, that she will, if she will).

(3.) To a subsequent clause (*prospective it*) : as—

It is not in mortals to command success = *It, viz.*, ‘to command success,’ is not in mortals.

It is now six weeks since we have seen you = *It, viz.*, ‘since we have seen you,’ is now six weeks.

Sometimes the subsequent clause is introduced by *that* :—

It occasionally happened *that* (his wit obtained the mastery over his other faculties).

(4.) To an antecedent or subsequent person ; three uses :—

(a.) Indefinite :—

It was an English lady bright. (*Scott.*)

(Where *it was* is almost equivalent to *there was.*)

It is an ancient mariner.

And he stoppeth one of three. (*Coleridge.*)

It is the miller's daughter. (*Tennyson.*)

(This use is chiefly confined to the opening line of a ballad poem.)

(b.) Familiar or ludicrous:—

What a merry dog *it* is, said Mr. Pickwick (*Dickens*)—(used for, 'what a merry dog *he* is').

Did *it* hurt *its* little foot? (in addressing a child).

(c.) Emphatic:—

It was *he*, not *I*, that broke the window.

It is *I*, be not afraid. (*Eng. Bib.*)

II. *It* relates to an *unexpressed* object, *viz* :—

(1.) Where the object is understood from the context: as—

If *it* is fine, I shall go out (*i.e.*, the weather).

How is *it* with you to-day? (*i.e.*, the state of things generally).

I cannot help *it* (*i.e.*, the matter in hand).

As I take *it*. (*id.*)

Out upon *it*! (*i.e.*, the state of things generally).

'Out upon *it*, I have loved

Three whole days together.' (*Suckling.*) Cf. Hang *it*, &c.

To be in for *it* (*i.e.*, punishment, &c.) Cf. You'll catch *it* (vulg.).

What, at *it* again! (*i.e.*, the trick, the practice).

To tide *it* over (*i.e.*, the matter).

Sometimes this *it* is almost an expletive: as—

To be put to *it* (*i.e.*, to be in a difficulty).

(2.) Where *it* seems to form a species of cognate accusative to the verb: as—

Courage, father, fight *it* out (*i.e.*, fight the fight)—(*Shaks.*)

She (the mole) courseth *it* not on the ground as the rat or mouse (*i.e.*, her course).

I cannot daub *it* further (*i.e.*, my daubing) = I cannot continue my former dissembling. (*Shaks.*)

Come and trip *it* as you go (your tripping). (*Milton.*)

Run *it*, go *it*, &c.

Used in a somewhat similar way, *it*, added to nouns, gives them the force of verbs: as—

To foot *it*—To queen *it*—To prince *it*.

Lord Angelo dukes *it* well. (*Shaks.*)

Whether the charmer sinner *it* or saint *it*,

If folly grows romantic, I must paint it. (*Pope*).

CHAPTER V.

NOTES ON ENGLISH COMPOSITION AND STYLE: EXAMINATION PAPERS; LETTERS; ESSAYS.*

For a man to write well, there are required three necessities: let him read the best authors; observe the best speakers; and have much exercise in his own style.—*Ben Jonson*.

1. Baboo-English.—Many of the notes in this chapter, especially those on letter-writing, might, we think, be studied with advantage by classes in our colleges further advanced in English than those for whom this book is more expressly written. Every day students may be met with that are familiar with the diction, idiom, and vocabulary of classical English authors, such as Shakespeare, Milton, Bacon, and Johnson, but at the same time seem to be left in utter ignorance, not only of the style of modern composition as it may be seen in the articles of the best Reviews and Magazines of the day, but even of the diction, forms of address, and subscription admissible in simple English letter-writing. If the students of the highest classes of the Institutions affiliated to the Calcutta University were required to write to the head of their school or college a sample letter, asking for leave of absence on account of ill-health, a large majority of the letters sent in would present some fault in form, in punctuation, in grammar and idiom, or in style, that would at once betray the ignorance above referred to, and show that the writer had not been educated in

England. This defect is not now pointed out for the first time. In the *Friend of India* of Jan. 22nd, 1874, in an article entitled 'The Queen vs. Baboo-English,' the editor remarks on the mongrel style of English now so prevalent in the talk and writings of even the best educated of our Indian University graduates; and more recently, almost every newspaper in Bengal has had something to say on this subject. It is the fashion to put down this defect to the method of teaching English pursued in many of our colleges; and to some extent, no doubt, the accusation is well founded, that students copy down word for word the Professor's notes, and afterwards learn them by heart,—a practice which exercises the memory at the expense of all the other powers.

It is not, however, easy to see what change of method, could be adopted where the students, as a rule, have no libraries of their own, and where they show an utter indifference to any reading that does not directly bear on the answering of some probable question in their next examination. The small use made of the library in several colleges in Bengal is, we think, but the outcome of that narrow view of education which places the only end of reading in success in the examination hall.

2. **Idiomatic English cannot be taught.**—But the fact is, that the habit of using modern idiomatic English cannot be taught by any amount or any method of lecturing, nor by any rote-learnt knowledge of notes or grammatical rules. It must be acquired by the students of themselves. We have quoted at the head of this chapter a saying of 'rare Ben Jonson's' as to the way in which the art of writing well is to be learnt. It applies just as much to natives of India or to Anglo-Indians, that wish to write English well, as it does to Englishmen at home learning to write well in their mother tongue.

3. Jonson's rules for learning to write well.
First, 'Read the best Authors.'—By this reading is not meant that careful and exact getting up of any author's works, and that minute, critical examination of his style and vocabulary, which is the course followed in the lecture-room in the case of prescribed text-books. This searching and accurate knowledge of some authors is an excellent thing in itself, and no man can be a master of the English language or literature without such training. But it is no whit more important towards gaining a habit of writing well, than is that other kind of reading to which we think Jonson alludes. We mean reading that takes a wider range over a field of literature far too extensive to allow of our stopping to make clear every little difficulty, to criticize every little defect, and to admire each particular beauty. A student of English, who means to learn the language thoroughly, should read for himself as large an amount as possible of the works of good standard English authors, especially those of this century, De Quincey, Kingsley, Freeman, Froude, Smiles, Helps, and others whom we cannot stop to name here. In fact, the Anglo-Indian or native student will hardly ever go far wrong in his selection, whatever book he may choose, if he takes out of his school or college library the works of Nineteenth Century authors. No student need be discouraged at the seeming extent of the course of reading that we here recommend. (Let him always have some standard work by him, for reading as leisure and opportunity offer, and he will be astonished at the number of books he will get through. Reading much, even if the style of the author be only second-rate, is much better than not reading at all. A would-be English scholar should know everything of some books and something of a great many others.) And until students will cease to limit their reading of English within the narrow bounds of the prescribed First

Arts or B.A. Course, and will go over by themselves, without waiting for the aid of exhaustive notes of explanation and criticism, the works of some of the authors of this century, there is small hope, we fear, of their ousting 'Baboo English' in favor of a simple and idiomatic style. We are well aware that good libraries are out of the reach of many of those who go up for the Entrance Examination. But each student that wishes to write and speak English well, should be provided with some of the works of at least a few standard English authors of the present age, beyond those selections that he reads in class. We would recommend for younger students such works as Scott's 'Tales of a Grandfather;' Dickens's 'Child's History of England;' Mrs. Gatty's 'Parables from Nature;' Dr. Freeman's 'Old-English History,' and the like.

These books should be read over and over again: the reader should mark in them any words or passages of more than usual difficulty, and try to make them out for himself at a second or third reading: one such difficulty, cleared up by the student's own unaided exertions, will do him more good and teach him more English than pages of critical notes copied down in class, learnt at home by rote, and never thoroughly understood.

4. Learning by heart.—He should also learn by heart day after day passages, whether of prose or verse, that may strike him as being specially interesting or instructive.

This learning by heart will seem to many a very tedious business; but it cannot be valued too highly, as a means of storing the mind with a good stock of words and phrases which, beside making a lasting improvement in the learner's general style, will be of very great service to him in the examination-room. In almost every school in England in which Latin and Greek are taught, each

day's work begins with every boy's repeating aloud to the master a number of lines of verse or prose from some standard classical author. This is usually an extract from an author previously read in the class, often the lesson of the day before. We speak from our own experience when we say that there is nothing like this repetition for filling the mind with a large and varied supply of idioms and single words. These will be of vast use in answering any question set to test the examinee's power of writing English, whether this question be one of translation, of essay or letter-writing, or of mere paraphrase. It would be a good thing, if, in every English-teaching school in India, this English custom were adopted, and the students had to repeat aloud to their class-master, at the beginning of each day's work, a portion of the English author read the day before.

5. Translating passages into the Vernacular.—Again, the student should accustom himself to translating his English lesson into his vernacular. This also is one of the principal methods by which English boys are taught Latin and Greek. Without this, idiom can never be properly mastered; those seemingly trivial but really important differences between one's mother tongue and a foreign language, cannot be fixed in the memory by any other means.

6. Use of a Dictionary.—To an outsider having nothing to do with teaching in India, it would seem to be a quite uncalled-for piece of advice to tell every student of English that he should have and should use an English dictionary. India is, we should imagine, the only place in the world where a foreign language is studied by many without the aid of a dictionary of that language. There are, we believe, hundreds of students of English in India that never open an English dictionary from one term's

end to another. Quite content with meanings picked up at second-hand from their teacher, they never even read over the lesson of the day, before entering the class-room. The consequence of this is, that words for them have only one meaning, namely, that in which they happen to be used in the text-book prescribed by the University. This partial, one-sided knowledge of the meaning of words will, it is to be hoped, be in some degree corrected by the recent abolition of text-books in English Literature for the Entrance Examination.

7. Secondly, 'Observe the best speakers.'—This rule is not perhaps so easily observed by Indian students as the two others are. Comparatively few of them get many chances of hearing English talked at all, to say nothing of observing 'the *best* speakers.' But some good will result, if they make the most of every opportunity in their power of listening to Englishmen talking English, and if they accustom themselves to talk to one another in that language more than they do at present. The familiar talk of native students, especially when they are conversing about their studies, seems to be a strange jargon, made up, as it is, of small patches of English words and phrases that stand out in striking contrast against a back-ground of vernacular. In Anglo-Indian schools, where English is the only spoken language, students have, of course, many opportunities of correcting their faulty pronunciation or idiom, by watching carefully the way in which their masters talk. And there are some occasions upon which even the most remote schools get a chance of hearing educated Englishmen talk English. Natives would learn much if they would try never to miss an opportunity of listening to the speeches of the Magistrate at a Public Meeting or of the Judge in Court: this is a sure

means of gaining a larger command of words and a more idiomatic style of expression.

8. Thirdly, 'Have much exercise in your own style.'—After all, we come to the old rule, 'Practice makes perfect.' Until Native and Anglo-Indian students are practised more in writing English, whether it be in the form of translations from their vernacular, writing from memory an abstract of a passage they have read, or original compositions, such as essays and letters, there is little hope of their getting rid of 'Baboo (or Anglo-Indian) English,' and replacing it by the diction used by educated Englishmen. Translation, as we have said, is, we think, all important in teaching that most difficult part of a new language, its difference in idiom from the learner's mother tongue.

9. General remarks on Style. A simple style the best.—We will now make some general remarks on style in English writing, and point out a few errors into which students of English in India are especially liable to fall.

The grand rule to be observed in writing in a foreign language with which we are but imperfectly acquainted, is to write SIMPLY. And the best definition of a simple prose style in writing is a style in which the diction is much the same as that used in speaking. Write as you would speak. To intimate friends write in an unreserved and familiar strain, to strangers use a more ceremonious and distant tone, and in essays or examination papers employ the discreet and sober language in which you answer a question of your teacher's in the class-room. We cannot of course use precisely the same style in writing as in speaking. Written language should always be more exact and careful than speech. Errors in talk may at once be corrected, and misunderstandings

removed, without any harm being done; but, as the old proverb says, 'the written letter remains,' and when once our words are down in black and white, and we have posted the letter or sent in the examination paper, there is no recall, and no chance of making good any shortcomings. Again, contractions are allowable in speech in order to gain time, but in writing it takes almost as long to put down *I'll* as *I will* and *don't* as *do not*, and such contractions are unsuitable to any except the most familiar style of writing and never look other than awkward on paper.

But with few exceptions the rule holds good. In writing prose use the very words you would use if you had to speak instead of write.

10. Simplicity to be recommended to Indian students especially.—There are two reasons why we wish to impress the advantages of simplicity in writing upon students in this country.

First.—A simple style is easier to acquire than an ornate one, and, to use an expressive word, *pays* better in examinations.

Secondly.—Exaggeration of all kinds, both in sentiment and language, and the use of fine words, poetical phrases, long sentences, over-abundant metaphor, and hackneyed quotations, are the besetting sins of natives of India and of those who have been educated among Orientals.

11. A simple style is easy to acquire.—Let us look at these two reasons in detail. First, a simple style is easier to acquire and pays better than an ornate one. The elements of simple, straightforward writing are the same in all languages, consisting in plain words, short sentences, easy constructions, brief and pointed metaphors, and direct statement instead of roundabout and far-fetched comparisons. These plain words and

easy constructions are what a beginner in a language learns first; and every student of English would do well to see that he uses as few words and phrases as possible, that would be beyond the comprehension of an English schoolboy. It is true that simplicity is hardly ever acquired or valued by a young writer, but that is not because only a practised hand can write simply, but because the beauty of simplicity is of a chaste and severe type not so attractive to young eyes as flaunting ornament and high coloring. A student should look carefully over every piece of English composition he writes, and see if he cannot substitute plain and easy words for grand ones, and short sentences for long. It is a well-known piece of advice to young writers that they should choose out of their exercises just those sentences that please them the most, and strike them out altogether or remodel them wholly. There is no need for simplicity to sink into childishness: if the thought be not childish, no plainness of language will make it so.

12. A simple style pays best.—Many a student has been betrayed into a fatal neglect of the first rules of grammar by becoming involved in a tangled skein of construction, so long and so confused as to bewilder not only the reader but himself also; whereas, if he would have rested content with short and simple sentences, such mistakes as that one, so common among natives writing English, namely, the putting plural nouns as nominatives to singular verbs, could never have escaped correction.

It is a most difficult thing to acquire such a mastery over a foreign language as to be able to use in it a highly ornate style with success. Grand and uncommon language, and would-be elegant periphrasis sit but awkwardly on a beginner in a language, just as a richly-jewelled saddle and tinsel trappings ill become a sorry jade of a horse that stumbles at every step: the trap-

pings make the jade's bad paces more conspicuous, and an imitation of the heavy solemnity of Johnson, of the rude vigour of Carlyle, or of the showy brilliancy of Macaulay, sorts but ill with a young writer's weak and slow procession of ideas, with his halting expressions and lame syntax. Simplicity has been said to be 'the crowning achievement of judgment and good taste in their maturity.' Any one who will be at the trouble to compare the earlier works of almost any great English author with those of his later years, will see how the writer, as he gained more experience, set an ever-increasing value on simplicity of both words and constructions. Take for instance Johnson and Lord Macaulay. A glance will show us the difference between the style of the 'Lives of the Poets,' Johnson's latest work, and that of the earlier 'Rambler;' and in Lord Macaulay's 'Remains,' published after his death, we see at once how, in his maturer years, he rejected in favor of a plain and straightforward statement the indirect and suggestive picturesqueness of his youthful productions. Simplicity, then, is not only an easy and safe course, but a mark of the highest and truest art. There is an old proverb, 'Art is to conceal Art,' which means that a happy imitation of the plainness and simplicity of nature is the surest proof of a master artist. This is especially true as regards diction and style. Let every student bethink him that solid gold does not indeed flash and glitter like tinsel, but is worth more: and that plain food, if not so taking at first as rich dishes, is more wholesome, and in the end palls less on the palate: so a plain style has a higher value than an ornate one in the eyes of an examiner and of every reader of taste, and will stand the writer in better stead in the business of everyday life.

13. Simplicity in writing not valued by Indian students.—The second reason why simplicity in writing

is to be recommended to Indian students especially, is that they, of all students in the world, are most prone to the fault of fine writing. There are comparatively few standard prose works in any of the Oriental languages, the greatest and best known productions being poems. This, joined with the fact that the natural tendency of Orientals is towards profuse expression and rich coloring in their talk, is, perhaps, what lies at the root of this prevailing false taste in style. Some cause again may be found in the fact, that students have hitherto been accustomed to read far too difficult a style of book, and an amount of poetry quite out of proportion to that of prose. It has been no uncommon thing to meet with students well up in the 'beauties and defects,' as the examination paper has it, of 'Paradise Lost,' and quite able to pen a ponderous essay in the style of the 'Rambler;' whereas the letters they write sometimes to the *Hindu Patriot* or the *Indian Daily News* bristle with solecisms in grammar and idiom such as we have enumerated in Chapter VI of this book.

In the case of Anglo-Indians the love of fine writing seems to spring from an over-eagerness to avoid vulgarity at any price, a straining after a diction that is uncommon, and, therefore, as they wrongly think, refined. But the borrowed plumes did not make the jackdaw into a peacock: an excessive use of flourishes does not make good handwriting: and fine writing does not imply refinement. The taste of modern times, and especially of educated Englishmen, is directly opposed to an ornate style of writing, and many men look upon even the exquisite poetic prose of Ruskin as a hybrid production, neither one thing nor the other. In ordinary prose, written for the purpose of giving information, the use of out-of-the-way words and involved constructions is offensive. The would-be elegance and vividness of correspondents of some of the daily newspapers in England is a well-known

butt for the ridicule of educated Englishmen. 'He writes like a penny-a-liner' is the most scornful criticism than can be passed upon a man's style.

14. Faults due to Fine writing.—Let us point out more particularly the several faults committed by most lovers of fine writing.

1. Fine Writing is unnatural, and therefore untrue: it raises great expectations of grandeur of ideas to suit the grandeur of the words, being often 'full of sound and fury, signifying nothing.'

2. It is un-English, in so much as it prefers Latin or Greek derivatives to pure English words.

3. It often produces a vagueness of meaning.

4. It causes words to be used incorrectly.

15. First, Fine writing is unnatural.—We will give a few examples of these different faults, in extracts taken mostly from the books or talk of Indian writers of English or of Indian students.

Fine writing is untrue, as not fulfilling the expectations it raises in the reader. A young writer rarely has many grand or original ideas, and to see a commonplace thought dressed in big, swelling words, only makes the poverty of the thought more conspicuous. What words, for instance, could be more incongruous with the idea, than those employed in the following extract from a native student's exercise:

'The Bengali dinner has not the *sublimity* and *internal qualification* of a Mahomedan fare.'

A *sublime* dinner should be one where none but Olympians feast, and at which nought meaner than ambrosia is quaffed. The writer meant to say that the dinner of Hindus is not so formal, nor so rich as that of Mahomedans.

In a pamphlet, lately written by a Native schoolmaster, but which it is hard to believe was written otherwise than as a parody of the style often used by educated natives, we find the following misappropriations of words. The subject of the memoir, it is said, wore

‘A Toopce well *quadrate* to the dress,’ meaning, we suppose, *well suited* to it.

Again we have,

‘When a boy he was *filamentous*’ (for *thin* ?)

‘The mode of assignment of his charities was to such men as we truly wish and recommend, and *exsuscite enthusiastically*,’

which perhaps means

‘The way in which he spent his money in charity is one that we should be glad to see followed by men of his standing and means.’

A boy, brought up in an Anglo-Indian school, asks for leave to go into the town *to purchase some necessary articles* ; says that his father is going to give *an evening entertainment*, and has *desired his company*, where English boys would use the straightforward and simple words, *to buy something I want, a party, and wishes me to go home*, or some other equally plain expressions.

16. Secondly, Fine writing is un-English, since it eschews words of a Teutonic stock in favour of those from a Latin or Greek source. We have already seen, in Chapter I, what class of words may be looked upon as

¹ On first reading this book we thought it must be a hoax, written by some Englishman as an extravagant imitation of Baboo-English. If not, ‘where,’ we said, ‘could the author have found a model for his wonderful style?’ We have at last, we think, hit upon its exact counterpart in the delicious bombast of Sir John Falstaff’s ‘ancient swaggerer,’ in Shakespere’s *Henry IV* and *Henry V*. Would that every student would say of this style, as the Boy did of Pistol, ‘*The empty vessel makes the greatest sound* ;’ or with Hostess Quickly, ‘*If he swagger, let him not come here.*’ Judging from the pure and simple style used by the subject of this memoir, as shown in a letter of his, inserted in the pamphlet, he would have been the first to condemn the style adopted by his biographer.

true-born English words; and in Chapter II, we have a list of the principal Latin and Greek roots, from which have sprung many words now in use in the English language. The taste of the best writers of the present day is entirely in favor of a Teutonic, as distinguished from a Latinized style. We know of no modern author whose works we would sooner recommend to Indian students as a model of all that they should try to imitate in forming a style of their own, than Dr. Freeman. This writer, in the preface to the latest edition of his essays, says :—

‘In almost every page I have found it easy to put some plain English word, about whose meaning there can be no doubt, instead of those needless French and Latin words which are thought to add dignity to style, but which in truth only add vagueness. I am in no way ashamed to find that I can write purer and clearer English now than I did fourteen or fifteen years back; and I think it well to mention the fact for the encouragement of young writers. The common temptation to beginners is to write in what they think a more elevated fashion. It needs some years of practice before a man fully takes in the truth, that for real strength and above all for real clearness, there is nothing like the old English speech of our fathers.’

We could not put in clearer language the feeling of most scholars as to the advantage of a pure English style. The penny-a-liner measures the worth of a word by its linear length and bombastic ring: the man of taste values a word for its meaning, and not for its size or sound. Are we then to reject all words that come to us through Latin or Greek? By no means. Our writers, especially those on Arts and Sciences, would be badly off if they had to confine themselves to the use of such a vocabulary only as would have been understood in England before Edward the Confessor’s time. But a good rule to guide the young writer is this:—Look over, as Mr. Freeman did, any piece of composition you have written, and see if you cannot replace the classical derivatives by shorter and simpler words. Those

who study the English language carefully will find that the majority of the words introduced into it after the Thirteenth Century, are only substitutes for equally good or better words that the English tongue already possessed, and that were the offspring of the home-bred speech of the Teutons, or had been previously culled from Romance dialects. The best style then is one which keeps, as much as may be, to plain and short words of a pure English origin, and helps itself out, where any want arises, by Romance derivatives, introduced before the end of the Thirteenth Century. There are several well-known examples generally quoted on this point. Johnson, in one of his letters, says:—

‘When we were taken upstairs, a dirty fellow bounced out of the bed on which one of us was to lie.’

In the book in which he wrote a formal account of this incident, he put it thus:—

‘Out of one of the beds on which we were to repose, started up, at our entrance, a man black as a Cyclops from the forge.’

Who does not here see that ‘lie’ is much more forcible and more English than ‘repose;’ that ‘a dirty fellow’ is a more natural, and therefore, in such a description, more suitable form than the hackneyed and quasi-poetic simile ‘black as a Cyclops from the forge;’ and lastly, that the inverted order of the second style has no advantage in either elegance or clearness over the straightforward arrangement of the former? Again, on the tomb of the younger Pitt, Canning, a scholar and man of taste, proposed to write, ‘He died poor;’ simple English words, thoroughly suited to the simple grandeur of the fact they told: but a Cockney Alderman, who thought grandeur consisted in long Latin words, wished to substitute, ‘He expired in indigent circumstances.’ Any student can see which is the more suitable form.

A schoolboy in England would be laughed at for absurd affectation by his fellows, were he to describe a hard-

fought game of foot-ball by 'several of the boys suffered considerably in the course of the contest:' yet this is how an Anglo-Indian schoolboy expressed the fact that some of the players were a good deal knocked about.

We remember hearing a native gentleman, who was reading in public a speech in praise of gymnastics for natives, describe the 'youth of Bengal' as 'an emporium of impotent infirmity:' he meant, we suppose, 'young Bengalis are remarkable for their weakness of body.'

But we might go on for a very long time adding example to example of this hankering after fine, long words: we will close this paragraph with a list of a few words taken at random from school exercises:—

<i>Individual is put in the place of the simpler man.</i>			
Scholastic career	"	"	school days.
Purchase	"	"	buy.
Species	"	"	kind.
Apex	"	"	top.
Indemnify	"	"	repay.
Assist	"	"	help.
Remark	"	"	see.
Partook of (dinner)	"	"	had (dinner).
Commence	"	"	begin.
Enquire	"	"	ask.
Inform	"	"	tell.
Simultaneously	"	"	at the same time.
Injure	"	"	hurt.
Fair sex	"	"	women.
Expire	"	"	die.
Pecuniary resources	"	"	money.
Perspicuity	"	"	clearness.
Abundance	"	"	plenty.
Gratuitously	"	"	for nothing.
Considerably	"	"	a great deal.
Elicit	"	"	draw forth.
Require	"	"	need.

17. Thirdly, Fine writing produces vagueness of meaning.—A good idea is often deprived of all its

vigour and force and left feeble and almost meaningless by this fine-wordiness. And this style is so frequently used in examination papers, to conceal the examinee's real lack of knowledge, that an examiner always looks with suspicion upon a style of studied ornateness. We give here an example or two from a Native Magazine, many of the articles in which we must acknowledge are written in sound and simple English. From most of the following passages we have tried in vain to strike out a spark of sense :

(a.) 'It is not even empirical to say that Lamb's essays are prose and Tennyson's works poetry.'

(b.) 'The genius for poetry, which is the result of the process of filtration by which the essence of all conditions settles in the mind, develops fast as it is recognized by its first breaks by consciousness, and becomes one of the sister-band of passions, receiving from them all necessary ingredients for its operation.'

(c.) 'The disconsolate explorer now sounds a march to retreat, where nothing that is not direct of nature shows his brazen front.'

(d.) 'All attempts at solution have been smooth failures.'

(e.) 'Will enfranchised youth pay heed to the denunciations of loquacious dotage, and certify that wisdom which is the very quintessence of folly and absurdity ?'

Again, from an essay by a native student we take—

'There are so many threatening cursed principles against the violation of such rules,'

where the meaning seems to be 'so many curses and threats.'

18. Fourthly, Fine writing causes words to be used incorrectly.—This is perhaps the most glaring of the faults brought about by this false taste. We learn, as a rule, the simplest words in a new language first, and it is only our desire to show an acquaintance with the more complex and uncommon forms of speech, that leads us to use words in entirely unusual and unjustifiable combinations.

Let us take a few examples from that never failing source, the Memoir, above quoted. Almost any page will do for our propose.

(a.) 'The Hon'ble ——did *will* the offer.'

(b.) 'He well understood the *boot* of his client, for which he would carry on a *logomachy* as if his wheel of fortune depended on it.'

This can only mean that the late Justice was in the habit of paying particular attention to the way in which his clients were shod, a cobbler's rather than a barrister's business.

(c.) 'He was constrained to *veer* his national Dhootie.'

(d.) 'Mr. Dick *vituperated* Hurrish Chunder.'

(e.) 'Which resulted in the *arbitrament* and appointment of the candidate.'

Another Native writes—

'This habit is the effect of keeping low and *unsociable* company.'

From a Native Magazine we extract :

'The ruin of our piece-goods trade and iron trade never touches the conscience and *compunction* of our Government.'

We subjoin a list of words often thus used incorrectly :—

Partake of	<i>for</i>	eat.
Experience	„	feel.
Sufficient	„	enough.
Period	„	time (point of).
Conscious	„	aware.
Reliable	„	trustworthy.
Mutual	„	common.
Similar	„	the same.
Veracity	„	truth.
Allude to	„	mention.
Transpire	„	happen.
Intimation	„	notice.
Rapture	„	joy.
Misery	„	sorrow.
Avocation	„	calling.

19. Patch-work.—There are two more points on which we must here warn the Indian student. The first is what Dr. Abbott calls the *patch-work* style of writing. The second is the introduction of vulgar and colloquial expressions into serious compositions.

Patch-work writing is a style formed by ‘a hankering after little chips of poetic expressions as substitutes for common words,’ and by dragging in, whether suitable or not, every whole or fractional Latin or French phrase that the writer can lay hold of; a dictionary of quotations is very often made use of to supply these poetic chips and fag-ends of Latin or French.¹

The author of the Memoir above alluded to is Pistol’s faithful follower in this peculiarity also—

(a.) ‘Let me now take up my *penna* after a few months to write the memoir of the individual above named: but *quid agis*?’

(b.) ‘Whose grave is this, sirrah?’ ‘Mine, Sir.’ (From ‘Hamlet.’)

(c.) ‘Ay there’s the rub.’² (*ibid.*)

(d.) ‘Lies at the arbitrament and countenance of the *Fœx populi*.’

(e.) ‘He remained *sotto voce* for a few hours, and then went to God at about 6 P.M.’³

(f.) ‘*Tempus edax rerum*, and on Sunday, the 5th of June 1864, shuffled off this mortal coil.’

¹ This practice is a characteristic of ancient Pistol’s, and Shakespere well showed how ludicrous a habit he thought it by so frequently making the ‘swaggerer’ resort to it. Thus we have:

‘Dost thou thirst, base Trojan,
To have me fold up *Parca’s* fatal web?’

‘Therefore *Caveto* be thy councillor.
‘Go clear thy Chrystals.’

‘I have, and I will hold, the *quondam* Quickly
‘For the only she—and—*Pauca* there’s enough.’

² This quotation seems to have greater charms than any other for the Native writer of English.

³ Again, any one that does not possess an intimate knowledge of the language from which he borrows these phrases, is apt to use them incorrectly: as in the examples (e) and (h), *sotto voce* and *au fait*: also from the other list, an *appeal misericordiam* is ungrammatical: as also is a *bona fides* statement, a phrase often heard from the lips of Native pleaders.

(g.) 'The feast of reason and the flow of soul is this.'

(h.) 'He was an *au fait*, and therefore undoubtedly a transcendental lucre to the Council.'

(i.) 'His children did *fondre en larmes*.'

We have counted the following scraps of Latin, &c., in an article that appears in a well-known Native Magazine: *terra firma, terra incognita, misericordiam, nouveau riche, cui bono, embarras de richesse, rara avis, dernier resort, tu quoque, amour propre*.

We have given so many examples of this fault because the absurdity of it lies in the excess to which the introduction of these poetic quotations and broken bits of Latin or French is carried. Sometimes a quotation may be introduced with telling effect, though rarely as a substitute for a plain, unvarnished statement. The most fitting occasions to introduce quotations are when the writer's thought is exactly paralleled by some expression of a well-known author, and then only when the quotation will stamp the thought more clearly on the reader's mind. We should recommend young students of English to be very shy indeed of quotations: the passages worth quoting that they have come across in the few authors they have hitherto read, will, as a rule, be very few in number, and those so hackneyed as not at all to dignify their style.

The harm of scraps of foreign languages is that they are ostentatious and generally useless. The look of them, scattering as they do, little patches of italics over an otherwise uniform page of print, should be enough to condemn them. A Latin scholar seldom quotes Latin, except to an audience or to readers that he knows will readily understand him, and he never drags in those odds and ends of a foreign tongue that are only poor substitutes for plain English words. No doubt there are some Latin and French words that have no exact counterparts among words of Teutonic stock: but

these words are mostly naturalized in the English language, and are printed in ordinary type and not in staring italics.

20. Vulgar and Colloquial Expressions.—The other stumbling-block, the introduction of vulgar or colloquial words and expressions into serious composition, is harder to get rid of. It is only a careful watching of the speech and writings of educated men that will show the student what words, once in use in the talk of polite society and in the works of refined writers, are now considered vulgar and out of place.

Take for instance some synonyms for the word 'head:'

His wickedness shall fall on his own *pate*.—*Eng. Bib.*

Who calls me villain? breaks my *pate* across?—*Shakspeare.*

Imaginacion in forhed; Reason in the brain; Remembrance in the *nodel*.—*Sir T. Elyot* (1541).

For occasion turneth a bald *noddle*, after she hath presented her locks in front and no hold taken.—*Bacon's Essays.*

These last two quotations show the strict meaning of *noddle* to be the *back of the head*, though it was frequently used for *head* generally. For example:—

Because the distinctions necessary to defend it are too subtile for their *noddles*.—*Bp. Stillingfleet.*

Again, *crown* means strictly the *top of the head*, but is used for *head* in old authors; as are also *coxcomb* and *sconce*; and in Spencer *noll* or *nowl*.¹

¹ *Crown*, for *head*:—

While his head was working on this thought, the toy took him in the *crown* to send for the songster.—*L'Estrange.*

Coxcomb, for *head*:—

As many *coxcombs*

As you threw caps up, will he tumble down.—*Shakspeare.*

Sconce, for *head*:—

I will beat this method in your *sconce*.—*Shakspeare.*

Noll, for *head*:—

For yet his *noule* was totty of the must.—*Spenser.*

All these words have since passed out of the region of ordinary use, and should only be introduced, instead of the common word *head*, when the writer wishes to give a ludicrous or jocose turn to his sentence. It sounds as if the writer were making fun of the matter, when we read in a letter to the *Indian Daily News*:

'The aged woman received from the dacoits several severe blows on her *crown*.'

It reminds us of the nursery rhyme, 'Jack fell down and broke his crown.'

Again we read in another well-known Magazine:

'The ex-officio Presidents and Vice-Presidents are cautious not to choose troublesome *chaps* to play the game of self-government.'

Chap, for *man*, *individual*, was once in use with good authors: it is now confined to schoolboys' slang: possibly the writer here meant to imitate such talk, as he uses the metaphor 'game of self-government.' We give here a list of words that have lost their right of admission into anything but colloquial language:—

*Nap ¹	<i>instead of</i>	sleep.
*Dump ¹	"	sorrow.
*Brag ²	"	boast.
*Pop ³	"	jump, run.
*Fussy	"	tiresome.
*Fellow ⁴ }	"	man, person.
*Chap }		
*Brat	"	child.
*Dab ⁵	"	expert.
*A sight of (anything)	"	large quantity.

¹ As one in doleful *dumps*.—*Cherry Chase*.

² Conceit . . . *brags* of his substance.—*Shakspeare*.

³ Lest ye *pop* down into the pit.—*Hooker*.

⁴ *Fellow* is now used in an honourable sense in the combination 'Fellow of a College or Society.' Literally it is one who *lays* down his *fee*. So early as A.D. 1525 it had become a name of scorn: we have it scornfully used in the New Testament: 'As for this *fellow*, we know not whence he is.' We say colloquially 'a good sort of *fellow*.'

⁵ A third is a *dab* at an index.—*Goldsmith*.

In the lump	<i>instead of</i>	in the mass.
Pretty big	"	rather large.
Tip-top	"	very good.
A little bit	"	somewhat
Bother	"	trouble.
Superior (as 'a superior woman')	}	excellent.
*Heap	"	assembly.
*Punch or thump	"	strike.
*Hop	"	dance.
*Jaunt	"	trip, journey.
*Snub	"	treat with contempt.
*Gull	"	beguile.
*Fogy	"	old-fashioned person.
*In the wrong box	"	mistaken.
*Not to be named the same day with	}	not to be compared with.

All the above words and phrases, though perhaps admissible in familiar talk, should be carefully avoided in any school exercise or examination paper. Those marked with an asterisk (*) may all be found in old English authors, but they have now lost their claim to be introduced into any serious composition.

We may note here a few expressions that are decidedly vulgar, and should hardly be introduced into any kind of writing or conversation. They are nearly all taken from the exercises or letters of Native or Anglo-Indian writers. The asterisk is added, as before, to those words found in old English authors:—

*Cock-sure	<i>for</i>	very sure.
*To go to pot	"	to die.
*Guts	"	bowels.
Belly	"	stomach.
Sweat	"	perspiration.
Gent	"	gentleman.
Jaw	"	talk.
Cocky	"	conceited.
Whop	"	beat, <i>whip</i> .
Female	"	woman.

21. Slang.—For any one to acquire such a command over a foreign language as to be able to use, with any approach, to correctness, its slang expressions, is a very difficult and almost impossible task. When a Native endeavours to show his familiarity with English by introducing slang or even purely colloquial phraseology into his talk or writing, a ludicrous failure is generally the result. He either uses such expressions as are inadmissible or utterly inappropriate, or else from being ignorant of the origin and application of the phrases, he mangles and confounds them.

We have met with a student, who, until corrected, thought that a proper and forcible form in which to ask the lecturer in class for some information, was, 'If you please, Sir, *what the dickens* does this mean?' and again '*Hang it*, how shall I parse this word?' Another Native, writing a book on the study of English, in some remarks on technical slang, talks about barristers 'eating silk!' He had evidently become hopelessly confused over the phrases 'eating terms' and 'getting silk,' which were put side by side in the book from which he quotes.

As a general rule, slang sounds strange and affected from the lips of a foreigner.

QUALITIES OF A GOOD STYLE.

Having stated the principal faults that a love of Fine Writing is apt to lead a student into, we give in conclusion a few general remarks on the qualities that go to make up a good style.

22. Clearness is what should first be aimed at. If your sentences do not convey the exact meaning that you wish them to do, your composition is a failure. Obscurity may arise from

(a) Inaccurate use of words.

- (b.) Careless use of ambiguous words, such as pronouns that may refer to either of two antecedents.
- (c.) Confused arrangement of words.

23. Inaccurate use of Words.—The accurate use of words presents great difficulty to a student of a foreign language, and can be acquired only by an extensive course of reading with a dictionary at hand to be consulted at every fresh term that is met with; by a knowledge of Derivation; and by a constant habit of comparing every new meaning, that you find attached to a word, with the meanings previously known to you, and so seeing how one leading idea lies at the foundation of all the different senses in which one term is used. We have given examples of this method of comparing together different shades of meaning of the same word in the chapter on Idiom.

24. Ambiguous Words.—Ambiguous words, above all, pronouns, often cause great obscurity. We take from Dr. Abbott the following examples:

I. Ambiguity of personal pronouns:—

‘By these the king was mollified and resolved to restore him (the Duke of Monmouth) again to his favor. *It* stuck much at the confession *he* was to make. The king promised that no use should be made of *it*; but *he* stood on *it*, that *he* must tell *him* the whole truth of the matter. Upon which *he* consented to satisfy the king. But *he* would say nothing to the Duke of York more than to ask his pardon in a general compliment.’

In Chapter III we have given some rules about direct and indirect narration. Two distinct meanings may attach to the pronoun ‘he’ (*he* would be) in the sentence:

‘*He* told the coachman that *he* would be the death of *him* if he did not take care what *he* was about and mind what *he* said.’

'He would be' may mean 'the master would be the death of the coachman,' or 'the coachman would be the death of the master.' Turn the sentence into the direct narration, and everything is clear.

II. The relative pronoun causes ambiguity when any mistake may be made as to what is its proper antecedent.

'Our house is not near the school which is a great nuisance,' may mean—

- (1) The school is a great nuisance ;
 - (2) Being near the school is a great nuisance ;
 - (3) 'Not being near the school is a great nuisance ;
- according as the antecedent of the relative *which* is

- (1) the school ;
- (2) the fact of being near ;
- (3) the fact of not being near.

A good rule to follow is never to use a pronoun without making it perfectly clear from the context what noun is represented by that pronoun.

III. Ambiguity caused by the use of *not*, when it is left uncertain what part of the sentence is modified by *not*.

In the example, 'I do not intend to help you because you are my enemy,' it is hardly clear whether the meaning is—

'I intend not to help you, and my reason for not helping you is because you are my enemy,' or, 'I intend to help you, not because you are my enemy' (but because you are poor, blind, &c.).

Again, 'The remedy for fever is not to avoid eating.'

A doubt may here arise as to whether the *not* is to be taken with *is* or with *to avoid*: in the first case the meaning will be 'to avoid eating is not the remedy for fever;' and in the second, 'the remedy for fever is to go on eating.'

IV. Ambiguity caused by the use of *any*.

When not modified by a negative, *any* often means *every*: but *not any* does not mean *not every* but *not a single one*. Hence, when the negative is carelessly placed so as to leave it doubtful whether it modifies *any* or some other word, we cannot tell whether *any* means *every* or *one*. For example, does 'I am not bound to receive *any* messenger you send' mean—

(1) 'I am not bound to receive a single one of the messengers you send,' or,

(2) 'I am not bound to receive every one of the messengers you send' (whatever may be his character)?

V. The words *but*, *that*, *only* cause ambiguity.

But may mean *except* or *on the other hand* or *not more than*.

(1) 'As for the falsehood of your brother I feel no doubt; *but* what you say is true.' Here the punctuation shows that *but* = *on the other hand*.

(2) 'As for the falsehood of your brother, I feel no doubt *but* what you say is true.' Here *but* is equivalent to *but that*.

(3) I expected twelve; *but* ten came. Here *but* may mean *not more than* or *on the other hand* (contrary to my expectation).

The rule about *only* is to place it immediately before the word it modifies.

'You *only* advise me;' here *only* by position qualifies *advise*: 'You *do nothing more than* advise (but do not help) me.' But the sentence is often incorrectly taken to mean 'No one *but* you advises me.'

Only may mean either *alone* or *but on the other hand* in the sentence, 'Bring a few friends with you, *only* ten came yesterday.'

That may be used as a relative, or a demonstrative or a conjunction. But, when a conjunction, we must be careful to know on what the sentence introduced by it, depends.

Thus in—‘I am so surprised by this statement that I am going to leave that I can make no reply,’ does *that I am going to leave* depend upon *so* or *statement*?

VI. *Adverbs* should be so placed that there is no doubt what word or words they qualify. Hence never put an adverb between two words to either of which it may refer. ‘He left the room very slowly, asserting his innocence.’ Here it is only the comma that shows us that *very slowly* qualifies *left* and not *asserting*.

VII. *Participles* should always have something to show what noun they qualify. ‘I saw an elephant yesterday when I was on my way to school running quickly along.’ Was it *the elephant* that was running quickly, or were *you* doing so?

VIII. The form of the verb with *to* (to work) causes ambiguity from uncertainty whether it is the gerund or the simple infinitive. ‘I intend to go to work and to see the place.’ In this sentence *to work* may be either the gerund (*for the purpose of working*) or the infinitive after intend, *I intend to go and to work*.

In many of the above instances, punctuation will clear the sentence of all obscurity, just as emphasis would in conversation. But a good writer should make his meaning so clear by its arrangement and choice of words that commas are no more needed than they are in a carefully written legal document, from which indeed they are purposely excluded.

IX. A very convenient distinction, observed by old writers, has been revived by some modern grammarians: it is between the use of the relatives ‘who’ or ‘which,’ and ‘that.’

Who and *which* should be used to introduce a new and independent fact about the antecedent, and are equivalent to ‘and he, it,’ &c.

That brings in something without which the antecedent is incomplete and indefinite. Thus: ‘I arrested the

first robber *that* I saw, *who* immediately confessed his guilt.' Here *who* = *and he*, introducing a fresh incident.

Euphony will not always allow of this distinction being kept up: as in 'I told him that that man whom (not *that*) I saw, &c.'

25. Confused arrangement of words.—By this we do not mean unidiomatic arrangement, to which Natives are especially prone, and of which we have given some examples in Chapter VI, but such an ordering of the words in a sentence and of the sentences in a paragraph as to leave it an open question which of two distinct meanings is to be conveyed.

Thus, we often have in poetry an inversion of the natural order, subject—predicate—object, which produces ambiguity.

The duke yet lives that Henry shall depose.—*Shakspeare*.

Here the obscurity, which is intentional, arises partially from the ambiguous use of *that*, for *whom*, or *who*: but more from the verb being placed after both its nominative and objective cases. To put the nominative before, and the objective after the verb, is often the only way of distinguishing between nominatives and objectives in languages that, like English, have lost their inflexions.

Again:—

'Several men died in the district of famine.'

Is it meant here that the men's death was caused by famine, or that the district was suffering from famine?

26. Long sentences not always obscure.—We have already spoken about the merits of short sentences; but it must not be supposed that a short sentence is always clear, and a long one the reverse. However many clauses may belong to one sentence, no obscurity will arise, if the dependent clauses are always kept clear of the main

clauses, and the clause to which the former are subordinate be clearly indicated. The only general rule that can be given for arrangement is—‘ Words should be put as near as possible to the words with which they are grammatically connected.’

27. Force.—So much for the most important requisite of style, clearness. The second point to be aimed at in composition is ‘ Force.’

A forcible style is one that is calculated to make a strong impression on the reader. A few of the main rules for adding force to one’s style are here given.

28. Brevity.—(1) Brevity is more vigorous than wordiness. ‘ Brevity,’ says Shakespere, ‘ is the soul of wit ;’ and we all know that the short and pithy form in which proverbs and by-words are generally expressed is the main cause of their making such a deep impression upon our memory. How much more forcible, for example, is the brief saying, ‘ Lazy people take the most pains,’ than such an expanded form as ‘ It will be found in most cases that in proportion as a man is averse to active exertion, the more exertion he will, practically speaking, have to put forth.’

29. Vividness.—(2) Force is produced by vividness. There is an old Latin proverb to the effect that the eye conveys impressions to the mind more quickly and forcibly than the ear can do ; and we all know how much more force there is in the evidence of an eye-witness to any deed than in a mere hearsay description. Our object, then, when we wish to be forcible, should be to put the scene we are describing before the mind’s eye of the reader, and thus to give him an exact and life-like picture rather than an ill-defined and general outline. We cannot put a scene before the eye of another unless

we have it before our own ; we should therefore first call it up before our own imagination, and then use the exact words to express what we fancy that we are looking at. Thus, in describing a railway accident, we should picture to ourselves the particular incidents, such as the sudden shock, the crash of wood and iron, the rails torn up, the helpless passengers. Again, instead of describing the death of one of the passengers by the vague word *killed*, we should see in our minds whether he was *crushed*, *drowned*, *scalded* or *burnt*, *run over*, *suffocated*, &c., and then use the appropriate word.

As a rule, particular terms are more vivid, though longer, than general ones. Thus : ‘He can run, jump, climb, and swim’ is more vivid than ‘He is a good athlete.’

30. Conciseness.—(3) To say a thing once and once for all is, as a rule, more forcible than to repeat the same idea in different words.

Here we need only quote a verse from the English Bible along with a paraphrase of it by Dr. Clark. The verse is—

‘Therefore whosoever heareth these sayings of mine and doeth them, I will liken him unto a wise man, which built his house upon a rock : and the rain descended, and the floods came, and the winds blew, and beat upon that house ; and it fell not : for it was founded upon a rock.’

The paraphrast has the following, which seems to us only to dilute the concise original, and to render it vapid and weak :—

‘Wherefore he that shall not only hear and receive these my instructions, but also remember, and consider, and practise, and live according to them ; such a man may be compared to one who builds his house upon a rock ; for a house founded upon a rock stands unshaken and firm against all the assaults of rains, and floods, and storm ; so the man who in his life and conversation actually practises and obeys my instructions will firmly resist all the tempta-

tions of the devil, the allurements of pleasure, the terrors of persecution, and shall be able to stand in the day of judgment and be rewarded of God.' (*Campbell's Rhetoric.*)

31. Simplicity.—(4) Simplicity is more natural, and therefore more forcible than fine writing.

Fine writing seems always to be written with the view of creating a deep impression, and we naturally distrust the earnestness of any writer whose style seems deliberately and artificially worked up to produce a great effect. Any one who is under the influence of deep or violent feeling, such as anger, pity, or love, or who wishes that some orders he has to give should be implicitly obeyed, uses simple language. Thus Tennyson says:—

‘Then the king in deep, low tones
And simple words of great authority.’

When we wish to be forcible in our speech, we naturally and unconsciously employ simple words and short sentences. In writing we should follow this instinct: and it will be found that the simpler and shorter form we use to express our meaning, the deeper and more lasting will be the impression we make.

Hitherto we have been taking a general view of style, and pointing out faults that occur in many different sorts of composition. We shall now, under the heads of

- (a.) EXAMINATION PAPERS,
- (b.) LETTERS,
- (c.) ESSAYS,

consider how some special faults to which the Indian student is liable may be got rid of.¹ ✓

¹ Many of the following remarks may seem to some absurdly simple. But the faults against which even the most obvious of our rules are directed, are to be seen in every Examination Paper, and it seems to have been no one's business to direct the student's attention to them. Our remarks are meant to be practical, and we have not allowed the fact that a fault is easily remedied, to be any excuse for leaving it unnoticed.

EXAMINATION PAPERS.

32. What is the object of a student in an examination ? Surely, to get as many marks as he can for his answers, and so pass the examination with the greatest possible credit to himself. This being accepted as the aim of the candidate, any one can see what folly he displays if he does not take every honourable means in his power to get good marks. And yet, year after year, candidates, especially in the Entrance Examination, lose many marks, and often ruin their chance of passing, by the neglect of a few, simple rules as to the style of their papers, rules which it is in the power of the most backward and dull scholar to follow. What is wanted in an examination, (and this will be more than ever the case in the Entrance Examination in English without prescribed text-books), is a little knowledge put on paper in a clear and neat style, free from such faults as bad grammar, bad handwriting and blots, and containing nothing but answers to the questions asked.

33. *Handwriting.—Conspicuous among the causes of failure among those who go up for the Entrance Examination is bad handwriting.

The effect of a neat, legible hand in gaining the favour of the examiner, and, consequently, extra marks for the examinee, can hardly be over-estimated. Just as a good-looking face and pleasant manners have a great effect towards giving a good impression of the man that has them to strangers, so does a clear, easily-read hand recommend a paper to an examiner's good-will, before he has read one answer in it. It is not so much in misshaping the individual letters that candidates spoil the look of their papers, as in writing the lines either so close as to be almost undistinguishable, or so far apart as only to get about six lines into a sheet; in running one word into another,

and in neglecting to begin a fresh paragraph with each fresh item in the sense. In general a *rounder* style of forming the particular letters would be an improvement on the straggling shapes now so common.

(a.) Write then in a clear, round hand.

(b.) Keep a space of at least half-an-inch between the lines.

(c.) Keep words distinct from one another.

(d.) Begin a fresh paragraph wherever there is any new idea introduced. (This rule is of especial importance in mathematical papers: observe how the steps of proof are kept separate in Todhunter's Euclid.)

34. Pens and Paper.—The best pen to use in examination is we think the steel one, called the 'J' pen. As a rule, one 'J' pen will last through an entire examination paper, and does not interrupt the writer by requiring frequent mending. If quills are used, see that the points are even, and not so fine as to pierce and tear the paper, a not uncommon occurrence.

This is perhaps hardly the place to protest against the use of bad paper. It will do no harm, however, to note that from some centres of examination, there are sent in answers written on paper so thin and flimsy that the ink runs through to the other side, and, instead of legible writing, the examiner gets nothing but a blurred mass of characters that may stand for Sanskrit just as well as for English letters. This is no doubt to be attributed, in part, to the thick and clumsy strokes of the examinee, but it would give a better chance of success to the pupils of many schools, especially of some in the mofussil, if those who have charge of the arrangements for the examinations, would see that paper is provided of a quality good enough to hold the ink and prevent it soaking over and through the sheet.

The candidate should see that he sends up sheets of a uniform size. Sometimes a half or quarter sheet is inserted in the middle of a package of whole sheets: these fragments of paper are very apt to be accidentally unnoticed by the examiner.

35. Avoid Blots.—Sometimes blots will come, we can hardly tell whence. But, if small, they can always be scratched neatly out, and no candidate should be without a pen-knife or ink-eraser for that purpose; if the blot is a large one, it is better, if time will allow, to tear up the sheet and re-write the answers.

Many natives have an untidy habit of using their thumbs to blot out a wrong word, and some papers are thus studded with little smudges of ink, which deface the whole sheet. Students should remember that the examiners in the Entrance Examination are each year informed that ‘in all written exercises special attention is to be given to *neat writing and to accuracy of spelling and grammar.*’

It is not an uncommon trick for candidates to smudge a word, of the orthography of which they are uncertain, in the hope that the examiner will give them the benefit of the doubt as to its right spelling. It is not only dishonest, but useless to do this. A blotted word is always marked as ill-spelt. Another absurd practice, especially among Native students, is to underline a word or expression that they wish omitted. Now underlining a word in English instead of taking away its meaning, as a line through the middle of it would do, only renders it more emphatic, and in writing for the Press is a sign that the writer wishes the word to be printed in italics. Another habit, equally bad, is that of putting one or two little crosses under a wrong word. This has no meaning to English eyes and is disregarded by the examiner.

The best way to show that a word is not to be considered part of the answer, is to scratch it out altogether with a penknife or ink eraser, or else to draw two lines neatly through the middle of the letters.

36. Margin.—Leave a fair margin on the left hand side.

This is best made by doubling the paper over, thus making a crease about $1\frac{1}{2}$ inches from the edge. This is the place where the number of each question should be inserted, and the letters or figures marking the subdivisions of questions. Here also may be written short notes, where required, to translation papers, and any additions to or corrections of the answers will look neatest if written in the margin.

37. Write on one side only of the paper.—Candidates not unfrequently lose marks through an examiner's not seeing that some of the answers are on the wrong side of the sheet.

38. Keep a good space between the end of one answer and the beginning of the next.

The best way to ensure this is never to begin a fresh question on a sheet that contains the answer, or part of it, to a former question. Much time is often saved by doing this; for if the second answer on the sheet is found to be wrong near the end, the first answer has to be re-written as well as the wrong one. This practice, again, enables a candidate to arrange his answers according to the numbers of the questions, no matter which of them he may have begun first.

If it is impossible to get paper enough to do this, let there be a clear space of at least $1\frac{1}{2}$ inches between the answers.

39. In arranging your papers, follow as nearly as possible the order of the questions in the Examination Paper.

This does not necessitate your beginning to answer the first question first. You should answer first those questions that you know best, and then those of which you do not feel so sure. If the rule of beginning each fresh question on a fresh sheet be followed, there will be no difficulty in subsequently arranging your sheets in regular order according to the numbers of the questions answered. Having done so, number each sheet at the top, and write your name in full at the right hand corner. See that each sheet is separate by itself, and then fasten them together at the left hand top corner only, and not as some do, at the bottom corner as well.

40. Fold up your Papers in a neat and compact parcel.

This will prevent their being torn or crumpled, and make them easy to open.

Write your name and number, and the subject of the examination, in a large and legible hand on the back, across the breadth of the parcel, and not lengthwise.

It will be seen that the above rules are merely 'rules of thumb,' that is, they require no special mental ability to carry them out. The most backward and ill-prepared student can make sure of a certain amount of the examiner's good-will and thus greatly increase his chance of passing, if he will send up his papers in a style pleasant to the eye, neatly written and folded, properly arranged, and free from blots and untidiness. There are a few other rules which may with advantage be followed.

41. Let your answers be brief and to the point.

The examination hall is not the place in which to display a general knowledge of Literature or Science, but

to give detailed and exact answers on those points only that are mentioned in the questions. Any endeavour to give more than is asked often ends in disclosing the candidate's ignorance, and very much lessens his chance of passing, just as too great talkativeness in a witness in a suit often ruins the interests of his side. Examiners want answers to the questions they ask, and they want nothing more. Next to bad writing there is nothing vexes and wearies an examiner, who has to look over sets of papers, hundred after hundred, more than the having to toil through many pages of irrelevant writing in search of some short sentences which show that the candidate can answer the question asked. Therefore, write briefly and to the point, and do not waste valuable time, both of your own in the examination hall and of the examiner's when he looks over your papers, by bringing in what does not bear upon the question you are answering.

42. Pay great attention to grammar.

In their hurry to get through the answer to every question in the paper, many candidates neglect to revise the answers they have written. This is a great mistake. Very few marks, as a rule, are obtained by those hurried and scrambling lines scrawled down within the last ten minutes before handing in the paper. This short period would be much more profitably spent in erasing blots and in reading over the written sheets, so as to detect and correct those glaring grammatical errors that deface many papers in every examination from Entrance to B.A. There is no reason in the world why a single student should allow in his paper such mistakes, as, 'The causes of his death *was* the following.'—'This is a good horse *and* which will be easy to ride on.'—'I saw three men : *the* (for *they*) all seemed poor.'

It need not take more than ten minutes for the candidate to make sure that verbs agree in number with their nomi-

natives, and that sentences are not left, as they often are, without any finite verb at all. We repeat that a little touching up and improving of the style of the questions already answered, is more likely to gain marks than the blotchy and inaccurate scribble with which examinees too often end their papers.

43. Avoid personal appeals to the examiner. Many candidates make a point of inserting an extra sheet containing an appeal in piteous terms to the examiner's compassion or 'nobility of disposition.' We have met with 'Pray, Sir, show some pity to this my last chance.'—'I hope your honour's kind and noble spirit will cast a generous eye on my writing, which is very bad.'—'I have a bad pen and a severe headache.'—'Please turn over.' &c.

Such petitions are a mere waste of time and do not gain the writer a single mark. Nor is it any use putting the words, 'No time,' conspicuously at the end of the paper. Each candidate has the same amount of time and will not be credited with any knowledge that he does not set down on paper.

44. Avoid any attempt at wit or joking with the examiner.

A pun or sharp remark that might be laughed at on any other occasion is quite out of place in the serious work of examination, and will raise anything but good humour towards the writer in the mind of the hard-worked examiner. Do not therefore address the examiner personally; and avoid such expressions, as, 'I think,' 'I have been taught,' 'My teacher told me.' Akin to this, and equally objectionable, is the use of vulgar, colloquial or slang phrases in Examination Papers. We have already written on this point.

45. The words 'Answer to question' often put before the number of each answer are unnecessary. The bare figure is quite enough, put in the margin, opposite to the first line of the answer.

46. Appeals to the Deity are to be avoided. However proper a feeling of trust in Providence, to help you to answer the questions, may be, it is out of place to express it, as some do, at the top of each page, by the words 'God,' 'Allah,' 'Sri Sri Durga,' 'Hari,' 'Ad Majorem Dei Gloriam,' or the like.

LETTER-WRITING.

47. Forms of address.—Of the faults that are to be seen in letters written by natives, the most conspicuous are those that arise from an ignorance of the suitable forms of address at the beginning, and of signature at the end of a letter.

The name of the place from which the letter is written should be put at the top of the first page on the right hand side. Under it should be written the date in the form 'April 22nd 1874,' or '22nd April 1874.' Either of these forms look better than the curt and shabby '22/4/74,' which natives are so fond of using. This form is used in business letters: it looks neater written thus: '22-4-74.' The word *dated* is not needed before the figures telling the day of the month, except in strictly official correspondence.

Somewhat lower down on the left hand side should be written some form of address; the most usual forms when the letter is to any one except intimate friends or relations are *Sir*, *Dear Sir*, *My dear Sir*, of which the last is the most familiar, and the first the one to be used in official letters and to strangers. Englishmen in writing to one another seldom or never use such high-sounding modes of address, as *Honoured Sir*, *Much-respected Sir*; though

to clergymen who are strangers to the writer, the form *Reverend Sir*, or *Reverend and dear Sir*, is correctly employed. In English we have no term corresponding to the honorific titles মহাশয় or আপনি of the Bengali. *Your Honor* is an Irishism when used to ordinary individuals. *Sir*, or *Dear Sir*, is the proper form of address from Natives to Englishmen, unless they happen to be on terms of familiar intimacy with them, in which case *My dear Mr.* —, may be used with the person's surname. Thus a student writing to one of his teachers who had shown a great interest in him, and whom he knew intimately, might with propriety write *My dear Mr. Smith*, but not, as is sometimes done, *My dear A. Smith, Esq.* It is not proper to address trading firms as *My dear Messrs.* — ; *Sirs*, or *Gentlemen*, or *Dear Sirs*, is enough.

The punctuation after this form of address is often ludicrously misplaced. Thus we find *My dear Sir!* and *Dear Sir?* sometimes written, which to English eyes has the effect of either a sudden and startling invocation, or a query whether the person addressed has a right to the title *Sir*, or not. The stop placed here should be a comma.

The word or words of address should not be repeated in the body of the letter. It is not uncommon to see in letters written by natives a sentence beginning *Well, Sir*, or *Now, my dear*. This looks too colloquial. The form of address used at the beginning may be repeated before the signature: but care should be taken not to use one form at the beginning, and another at the end: thus, do not begin with *Sir*, and finish with *I remain, Dear Sir*.

It is usual, when the form *Sir* is used at the head of the letter, to put the addressee's name at the bottom, just below the level of the signature, but on the left

hand side. This is a more suitable place than at the top of the sheet (where natives generally put the name), except in official or business letters.

The date also may sometimes be put at the end instead of at the beginning. This is especially the case where the letter is a short and informal one, addressed to some one residing in the same town or village as the writer, such as an invitation to dinner.

As regards letters to intimate friends, the forms of address are considerably different from the above. Most Englishmen address their male friends merely by the surname; with the words *My dear* prefixed, as *My dear Smith*; if the degree of intimacy be very great, the first or Christian name may be used, as *My dear William*, sometimes contracted into the more familiar *My dear Will*. It is only in letters written by Natives that we find such exaggerated expressions as *Friend of my heart!* *O beloved friend*, *O similar heart*, *Dear heart*, and the like. Affection for a male friend is seldom much expressed in the letters of Englishmen, and when it is expressed, it is in the general tone and style of the letter that we find it, and not in hyperbolical terms at the beginning.

The form *My dear Friend* is rarely used by Englishman now-a-days: the word *Friend* at the head of a letter appears old-fashioned to modern taste.

The nearest approach to the recognised English forms of address to friends that a Native student can make in his letters, is probably to use only the first name of his friend, as he would in talking to him: thus, *My dear Grish*; or perhaps *My dear Grish Chunder*. No objection can be made to the form *My dear Grish Chunder Baboo*.

48. Forms of subscription.—So much for the beginning of the letter; the end is equally important.

The official form of ending a letter is

I have the honor to be,
Sir,
Your most obedient servant, .
A. B.

This form should be used in all letters written to officers in their official capacity; for instance, in letters to a Magistrate, asking for an appointment, or to the head of a school or college, asking for admission or information.

There is another form of subscription not quite so formal as the last-mentioned :—

I am
Yours most obediently,
A. B.

This may very fitly be used in such letters as those from students to teachers, asking for leave of absence.

The other forms in general use are :

- { (1) *Yours truly,*
- (2) *Yours faithfully,*
- (3) *Yours sincerely,*
- (4) *Yours very truly,*
- (5) *Yours very faithfully,*
- (6) *Yours very sincerely,*
- { (7) *Yours most truly,*
- (8) *Yours most faithfully,*
- (9) *Yours most sincerely.*

Sometimes the order of the words is a little varied, as *Faithfully yours*, or *Very sincerely yours*.

These are here numbered according to the different degrees of familiarity they represent. *Yours truly* may be used to a perfect stranger: *Yours most sincerely* to none but a friend.

Yours respectfully is a form generally used by those that are inferior in social standing to those whom they are addressing :—a tradesman signs himself *Yours respectfully* in writing to his customers.

Yrs flly, a contraction of *Yours faithfully*, is often to be met with in business letters. But, as we have said, all contractions in writing have rather a shabby look, pointing, as they do, to a paltry economy of time and an anxiety to get the letter finished, which is anything but polite. It is optional whether the verb before this form of subscription be expressed or understood. Thus we may have—

I am, Yours truly,

I remain, Yours very obediently,

Believe me to be, Yours most faithfully,

or we may omit the *I am, I remain, Believe me to be.*

In letters of intimacy some such expression as, *With kind regards, Hoping soon to hear from you, With all good wishes, &c.*, serves to introduce gracefully the formal subscription.

In letters to relations or very dear friends, the most usual ways to end are—

Your loving son, Your most affectionate brother, Yours very affectionately; or simply, *Yours ever, Yours always*; or a union of the two, as *Ever your very affectionate nephew.* *

A few common faults in letter-writing committed by students of English in this country may here be noticed.

49. ‘And oblige.’—This expression is very frequently introduced, especially by Anglo-Indians, as a universal ending to any letter containing a request. It is so often used by educated Anglo-Indians, and in a perfectly correct manner, that young students sometimes regard it as a fixed and regular formula to be tacked on to the last sentence of a letter, no matter what the construction of that sentence may be. Thus we have seen :

SIR,—I shall feel extremely thankful by your granting me leave for three days, as I have strong fever, and oblige,

I remain,

Your obedient pupil, &c.

Now 'oblige' can here only be parsed as joined by the conjunction *and* to the verb *have*, and is therefore in the first person, singular number, present tense, indicative mood, agreeing with its nominative *I*; whereas the writer wished it to be regarded as the imperative mood. 'And oblige' can only be added to a sentence of which the verb is in the imperative or infinitive mood, as 'I shall feel extremely thankful if you will grant &c., and (if you will) oblige,' or 'Please (to) grant &c., and (to) oblige.'

Again, *oblige* is meant to govern the word *pupil* in the objective case, and therefore should not be cut off from it by a full stop, or by the words *I remain*. •

50. 'Yours' and 'Your.'—Another equally absurd and ungrammatical blunder is the confusion between *your* and *yours*. Any grammar will tell the student the difference between these forms, *viz.*, that *your* is used before a noun, and *yours* where the noun is omitted. It is then simply a careless neglect of an easy rule to put

Yours most obedient pupil, or
Your obediently.

No one would say, in talking, *I am yours pupil*, and it is plainly just as ungrammatical to write (I am) *yours pupil*, or (I am) *your obediently*.

The word *yours* is frequently spelt by Natives *your's* with the apostrophe: this is not what most grammars and most educated men regard as the orthography of the word any more than *it's* is of *its*.

51. Different forms not to be mixed together.—Students should be careful not to use inappropriate forms of subscription, nor to confuse the official with the familiar; for example—

Your sincere and humble friend is ridiculous; as also is *Yours affectionately*, when the letter is to a trading firm of business.

52. Forms of direction.—Let us now suppose the letter finished, and turn to the address on the envelope, the proper style for which often seems to present some difficulty to beginners.

The common form is the initial letter or letters of the addressee's Christian name, then the surname, or surnames, in full, followed by the title of 'Esq.', short for 'Esquire;' as, *A. W. Smith, Esq.* In the case of clergymen, the title *Rev.*, short for *Reverend*, or *The Rev.*, is put instead of *Esq.*, but before the name, instead of after it; as, *The Rev. M. S. Robinson.*

The form *Mr.* is now never used except to inferiors in social standing, and is reckoned almost as an insult when used in case of any, except menial servants or retail traders. Natives sometimes put *Mr.* before, as well as *Esq.* after, a name, which is quite wrong.

Messrs.—a contraction for *Messieurs*, French for 'My Masters'—is generally used in addressing trading firms as *Messrs. Thacker, Spink & Co.*, not, as Natives often write it, *Messrs. Thacker Spink Company*, as if the words were the name of one individual. Letters such as C.S., M.A., B.L., F.R.S., showing position, titles, or degrees, are put at the end of the first line of the address, as—

A. W. Smith, Esq., M.A.

Rev. M. S. Robinson, LL.D.

But the title *Dr.* for *Doctor*, sometimes used instead of M.D., D.D., &c., must come before the name, as—

Dr. R. Thompson.

Revd. Dr. Mackay.

If the addressee is titled, no *Esq.* is necessary, as

The Hon. A. Arbuthnot.

H. E. Lord Napier.

There is not in English any general term of respect or courtesy corresponding to the common **শ্রী**, **শ্রীশ্রী**, **শ্রীযু**,

মহামহিম, of Bengali. The term *Esq.* is used to every one except to those mentioned above, and to the comparatively few who possess some other title, such as *Rev., Major, Professor, Dr., Hon. or Hon'ble.*

When the person addressed is living at the house of a third person, the letters *c/o*, short for *care of*, should be put before the name of the host; as—

*Baboo Huri Chunder Gangooly,
c/o Baboo G. C. Sur.*

The word *at*, which is sometimes introduced before the name of the post town, is needless.

53. Sample letters.—We give here a few sample letters containing common mistakes. The subjects of the letters are such as young men frequently have to write upon.

Example of a letter asking for leave :

To

MR. A. B. SMITH, Esq., M.A.,

Head Master of the Budgepoor School.

RESPECTED SIR,—With due respect and humble submission I beg leave to bring to your kind notice that as I am sick from yesterday, being attacked with strong fever, so I request your favour of granting me the leave of absence for two days only.

Your's most obedient pupil,

RAM DAYAL NAG.

Dated the 18th April 1874.

The mistakes in the above, or some of them, are to be met with in almost every application for leave by native students. As most of them have been corrected above, or are noticed in Chap. VI, we merely remark here that the word *sick* by itself is never used by educated Englishmen to mean anything but *vomiting*: it is only in phrases like *sick-leave, sick unto death, sick-list, &c.*, that

the word means 'in bad health:' it is also used metaphorically, *I am sick of this* = *I am weary of or disgusted at it*.

Instead of *sick*, the word *ill*, or *unwell*, should be used.

A letter on the above subject should be written in the following style :—

SIR,—I have been suffering since yesterday from a severe attack of fever that has made me quite unable to attend school. I should be much obliged if you would be good enough to grant me leave of absence for two days.

A. B. SMITH, Esq., M.A.

Yours most obediently,

BUDGEPOOR,

RAM D'AL NAG.

18th April 1874.

Of course, the meaning contained in the above might be expressed equally well and in equally correct English in a variety of ways. We have given one form out of many that might be used.

Natives often enter into unpleasant details as to the disease that disables them. There are certain polite names by which Englishmen mention various ailments, and only these are admissible in general conversation or letter-writing: as a rule it is quite unnecessary to do more than state that you are *not well*, without giving a particular description of the cause.

54. Another kind of letter that natives often have to write is one containing an application for a situation. Here is an example showing the most common errors:

To.

THE HONOURABLE THE MAGISTRATE OF DACCA.

HONOURED AND MUCH-RESPECTED SIR,—Being given to understand that there is a vacancy of Rs. 150 per mensem in your office, I request to forward myself as a candidate for the same, hoping that your honour's noble heart will not fail to take these few lines into your kind consideration. Now I like to give you some account of my wretched circumstance.—My father, unfortunately, breathed his last when I scarce had been a little at school: and it is a matter of great regret that, owing to my too low state, I am unable to

provide the necessary expenses of prosecuting my study, and not even for my daily maintainance. Therefore, as I have no patron in this world but your honour, so I expect you shall be good enough to confer me this post. I had been seeking an employment many months before, but I do not know owing to what ill stars I am failed, by which I am obliged to address your honour. In conclusion, I beg you will look with a favourable eye towards my distressed condition and provide me the appointment.

Your obedient and humble,
HURI CHUNDER DAS.

Dated 18th April 1874.

We will give now a corrected copy of the above letter, keeping the same ideas, but using a more idiomatic style :

To

THE MAGISTRATE OF DACCA.

18th April 1874.

SIR,—I understand that there is a vacancy in your office of a clerkship, with salary Rs. 150 a month. I beg respectfully to offer myself as a candidate for the situation, and hope that, with your usual kindness, you will consider my application favourably. I trust you will not consider it out of place for me to state that I am just now in great distress. My father died after I had been but a short time at school, and I am now quite unable to pay my school fees, and in fact have hardly enough to live on from day to day. I therefore make this application to you, as my only hope of supporting myself decently seems to depend on my getting this situation. I have been looking out for some employment for some months past, but without success. In conclusion, I beg most respectfully once more to submit my case to your kind consideration, and trust that I may be thought eligible for the appointment.

I have the honor to be

Yours most obediently,

HURI CHUNDER DAS.

The above is not given as the best form in which such a letter might be written. An Englishman would probably in an application of the kind omit any special reference to his father's death and his consequent poverty. If he mentioned the subject at all, it would be in a less detailed manner, just hinting that he was in poor circumstances. He would not, as a rule, make so much as Natives often do of the fact of having a large family to support, or of sickness having occurred among his relatives, as a special point in favour of his candidature. An account of the applicant's misfortunes may excite compassion, but has no weight in determining the appointment of a public servant, and is out of place in a letter like the above. Other qualifications of fitness for the situation, such as what education the candidate has received, what examinations he has passed, &c., may be given in detail; and any testimonials that he has should be enclosed.

The following is a sample letter supposed to be written by a schoolboy to his friend :—

MY DEAR HEART,—From a long time not having heard anything of your bodily or mental welfare, I am become too much anxious on your behalf. As we got two days' leave on account of the Good Friday, so I have a mind to visit my native land. I expect you to accompany me, and we will then be able to deceive the tediousness of the road with mutually conversing, for surely time flies with rapid wings when in the company of a loving friend. Also I have a private business which hinges on your presence, which you are well aware of, I believe.

18-4-74.

Your beloved friend,

HARI MOHUN SUR.

An English boy would express the same meaning as the above in very different language, probably something in this style :—

MY DEAR TOM,—It is a long while since I saw or heard of you. We get two days' holiday at Easter, and I want you to come home

with me: the journey will not seem so slow if we travel together. Besides, I have got something to tell you; you can guess what about.

Yours[•]ever,

18th April 1874.

J. JONES.

55. Polite forms.—Mistakes are often made by students of English from not being able to distinguish between polite forms of speech involving a request, and others that in appearance differ very slightly from them, but really involve a command.

Thus, a boy will write to the head-master of his school:—‘*SIR, I will thank you to grant me leave.*’ Now the form ‘I will thank you’ is generally used to express an authoritative order couched in courteous language; nay, it frequently is used in a satirical tone, and almost involves a threat, as ‘I will thank you to mind your own business, and not interfere with me.’ Every student should carefully distinguish such phrases as the above from those that simply express a request.

We give a list of the most common.

Polite Forms of Command.

- (1.) I will thank you to send.
- (2.) You will be good enough to send.
- (3.) Please to send. (More formal and distant than ‘Please send.’)
- (4.) Have the goodness to send.
- (5.) Oblige me by sending.
- (6.) I shall be obliged by your sending.
- (7.) I shall (should) be glad if you will (would) send.
- (8.) Be good enough to send.
- (9.) Kindly send.

These are arranged in order according to the amount of peremptoriness they represent; (1) being an absolute order, (9) a very mild and courteous order.

Polite Forms of Request.

- (1.) Will (would) you be kind enough to send ?
Will (would) you kindly send ?
Will (would) you have the kindness to send ?
- (2.) I should be much obliged if you would send.
You would greatly oblige me by sending.
- (3.) I should esteem it a great favour if you would send.

In the above list there is very little difference between (1), (2), and (3), the last being perhaps the most formal.

It is to be noticed that the past tenses *should* and *would* are less direct, and therefore more formally polite than *shall* and *will*.

The words *pleasure*, *pleased*, &c., in letter writing are the technical terms generally used in giving or in replying to invitations.

‘Will you give us the *pleasure* of your company’—

‘I have much *pleasure* in accepting,’ &c. (not ‘I *shall* have,’ the act of accepting being *present* not *future*).

Again, ‘I *wish* to go home for to-day’ is too direct a statement to be suitable to a letter asking for leave. We should say ‘I *am anxious* to go.’

56. A few general remarks on style in letter-writing will not be out of place here.

We have said above that speech is the best guide to prose-writing. This is especially true in the composition of letters, for letter-writing is nothing more than ‘speaking by the pen.’ Try then to write naturally. Any attempt at fine writing, odious in almost every sort of composition, is to be especially avoided in letters. In letters to friends aim at a free, easy, and faithful expression of your actual feelings: and remember that originality, which should be the great charm of a letter, is utterly spoiled by stale quotations and borrowed ideas. Carefully avoid those exaggerated expressions of regard or affection which may be quite suitable and customary

in writing letters in the vernacular, but are looked upon as little better than coarse flattery by Englishmen, and as the height of bad taste. If you wish to show special respect or good-will, it can be best done in the general tone and style of the letter. Nothing is less likely to impress an Englishman favourably towards the writer than to be told in a letter, 'You are my only patron, and to your well-known generosity and nobleness of heart I make my appeal.' Make your sentences short rather than long: this will make your style simple and clear. Avoid a frequent use of parentheses: they generally cause obscurity. Abbreviations or contractions imply haste and look untidy. Underlining words is a bad habit: the order of the words in the sentence should show where the stress is to be laid, and which is the emphatic word. Postscripts seem to point to thoughtlessness or carelessness in the writer, and should be avoided where possible. What we said before, we say again here, *Above all write naturally.*

ESSAY-WRITING.

57. Let us now turn to essay-writing.

This is an important subject for all who would pass any examination in English: for each year some question is set to test the candidate's power of writing good English, and this question is very often in the form, 'Write a brief Essay on——.'

An essay to be written in the examination-room is meant as a test of style, spelling, grammar, &c., and not so much to find out what the examinee's ideas may be on the subject prescribed. The time that can be spared from the other questions in the paper to answer the essay question in, can scarcely ever be more than half-an-hour. How then ought a candidate to set about writing an essay so as to produce a creditable effort in half-an-hour's time? The same rule that applies to such productions written at leisure, applies with double force here.

The first and main thing is to arrange your ideas according to some plan. To do this surely and quickly, it is well to think over the subject for a few minutes, so as to see into what different divisions it may be most naturally separated, according to the different views taken of it. Write down at once any heads under which you think the subject may be considered: on one side put what may be said in favour of any particular view, on another what may be said against it: think then of anything you have read bearing on the question, and put under its appropriate heading whatever you may remember from your reading: then decide what view of the subject among all that you have put down, you mean to adopt as your own. State the arguments you mean to use in support of your particular view. Gather together any illustrations that may occur to you, and put them down in some brief form that may be made fuller and more complete afterwards. Such are a few of the main rules that apply to most kinds of original composition. But there are three particular sorts of essay or theme writing that are suitable for Examination Papers, and it will be more to the point if we give a few simple directions on these different heads.

58. First, Descriptive Essay. — Supposing the question to be ‘*Write a description of the town or village in which your school is situated.*’ According to the above general rules, the first thing to do is to arrange your thoughts according to some system. Such an arrangement as we give below, of the different points to be considered, will do very well in nearly all cases where a place has to be described:—

1. Name of the place.
2. Situation.
 - (a.) In the province of—
 - „ district of—

- (b.) On the banks of the river—
On a flat plain.
- 3. Natural features.
Climate.
Soil of neighbouring country.
Surrounded by woods or not.
- 4. Dimensions.
Area covered.
Length and position of main street or streets.
Number of inhabitants.
- 5. Special characteristics.
(a.) Of houses, principal buildings, such as temples, schools, courts, bridges (if any), &c.
(b.) Of inhabitants—race, religion, caste, principal trade or profession.
- 6. History.
Important events that have happened in the neighbourhood.

It will take but a few minutes to put down an outline like the above, and the amount of time saved thereby will be of great importance. With this before him, the writer seldom has to stop to think what he should say next: his thoughts will flow readily, and in a natural and therefore logical order.

Again, suppose the subject for a descriptive essay were '*The Elephant*:' the outline should be something of the following kind:—

- (1.) Physical qualities.
Shape, size, strength, speed.
- (2.) Where found—in what countries, and what parts of those countries: whether imported into other countries: common or rare.
- (3.) Temper and habits, when wild and tamed.
How captured: how tamed: docility: intelligence.
- (4.) Usefulness to man.
- (5.) How used by the ancients.

Of course, in the body of the essay various illustrations of the above headings will come in, in the shape of remarks of the writer's own or anecdotes he has heard.

A similar scheme should be made if the subject be some tree, or plant, or mineral.

Other subjects of a like nature are—

(a.) Works of art, such as,

Instruments—*The Clock.*

Manufactures—*Cloth.*

Buildings—*A Temple.*

(b.) Objects or scenes } *Clouds, a river, sunrise, a*
from nature } *cyclone, an eclipse.*

(c.) Customs or institutions—

A Game of Cricket.

Durga Pooja Festivals.

Mohurram Ceremonies.

A Marriage Ceremony.

A Railway Journey.

59. Secondly, Narrative Essay.—The second kind of composition is called narrative. In this the writer is required to give an account of some event that either has happened within his own experience, or that is a matter of history. There is not much difficulty as to the logical sequence of ideas in this kind of writing, as we naturally write of the incidents in the order of their happening. A general rule as to the plan of the essay may be given thus:—

- (1.) What preceded and led up to the event.
- (2.) The incidents.
- (3.) The result.
- (4.) Reflections on the occurrence. Lessons to be drawn from it.

Under this head will also come the Biographical Essay, in which an account of the principal events of a man's life, his works or inventions, and character, is to be given. Here again the only rules to be laid down are that the writer should make the order of *time* his guide in drawing up his scheme: begin with the circumstances

of the subject's birth and early life : then his education, his career and death : under his career will be included an account of the works that made him famous : the essay should conclude with an estimate of his character and the thoughts to which his career gives rise.

To narrative writing also belongs what might very well be asked in an examination, an account of the rise and progress of some art, manufacture, or institution. In this too the order of time will be the logical order for you to follow in your scheme : as—

- (1.) Origin of the art, &c.
- (2.) Progress : imperfect attempts of early inventors.
- (3.) Present state : how it could be improved.
- (4.) Results, reflections, &c.

60. Thirdly, Reflective Essay.—We come lastly to what is called the reflective essay. In this the writer is required to set forth opinions, sentiments, or arguments. Almost any subject may be set to be treated of in a reflective essay, and very often we have a union of descriptive, narrative, and reflective composition in one theme. But the kind of subject that especially comes under this head, is abstract and general propositions to which neither of the first two kinds of writing applies. Here no special rules can be laid down, since the range of subjects that may be chosen is so wide. But the general tactics of dividing and so conquering, will be of use here also. Form first an outline of the subject, in the form in which you propose to treat it : put the *pros*, or arguments in favour of your view, under one heading, and then the *cons*, or objections that may be raised : illustrate by examples taken from other subjects or from your general reading, and sum up with the conclusions to be arrived at from your arguments. It is often well to head the essay with a clear definition of the meaning

of the term by which your subject is known : towards doing which Derivation is sometimes of great use.

But an example will be of more use here than any general rules.

Suppose the subject given for an essay were—

'The Introduction of Gymnastics into Indian Schools.'

Our outline should be something of the following kind :—

- (a.) Definition of Gymnastics.
 Derivation of the word (Gr. *gymnos*, naked).
 How practised by ancient Greeks.
 How practised by modern nations.
- (b.) Uses of Gymnastics.
 - (1) General :—Promote circulation, aid digestion, give physical strength and endurance, and hence health, hardihood, self-reliance.
 - (2) Particular :—Indian students are generally weakly in body, and often absent from school through illness ; they have few manly games.
- (c.) Objections to Gymnastics :—
 - (1) General :—Accidents occur. Waste of time and energy.
 Unbecoming to any but little boys.
 - (2) Particular :—Indian climate unsuited to violent exercise, and character of Indian people averse to it. Few schools have the requisite apparatus.
- (d.) Objections answered.
- (e.) Summing up of arguments.
 Conclusions arrived at.
 Reflections.

It will be seen that when this scheme has been thought out and written down, which should take about ten minutes, the essay is well-nigh written. For the thoughts have only to be put down in connected sentences, and a few illustrations thrown in by the way, and the whole thing is done.

61. Subjects for Essays.—We will give in conclusion a few subjects for reflective essays, and the main heads under which the thoughts on some of them might be arranged.

I. On good Humour.

- (1.) Define good humour.
Old idea of effect of humours, &c., of the body on the mind. Cf. *melancholy*, *light-hearted*. Mirth is transitory ; good humour lasting.
- (2.) Its advantages—
(a.) Upon ourselves : makes the least of misfortunes.
(b.) Upon others : ‘A soft answer turneth away wrath.’
- (3.) Can we acquire it, or is it innate ?
How we can improve in it by watchfulness.
• Ill temper grows quickly into a settled habit.
- (4.) Liable to degenerate into over-eagerness to please : and hence, weakness of character.
- (5.) Conclusion.

II. On Railways in India.

- (1.) First discovery of steam-power.
- (2.) Improvements on early inventions.
- (3.) Present state : contrast between travelling now by rail and 100 years ago by bullock cart or budgerow.
- (4.) Advantages—
(a.) To trade.
(b.) To the peace of the country.
(c.) To travellers.
- (5.) Disadvantages—
(a.) Accidents.
(b.) Interferes with rights of property and with drainage of the country.
(c.) Discomfort : hurry, dust, heat.
- (6.) Conclusion : railways and telegraphs may be said to have almost annihilated time and space : general reflections.

III. On Punctuality.

- (1.) Define : derive : formerly meant ‘exactness in little points,’ ‘punctiliousness ;’ now applied only to time.
- (2.) Advantages :—
(a.) Marks a careful, conscientious mind.
(b.) Hence, inspires trust.

- (c.) Saves time.
- (d.) Is a mark of courtesy.
‘Punctuality is the politeness of kings.’
- (3.) No reason why it should degenerate into *preciseness* or over-exactness about trifles.
- (4.) General remarks on the importance of being in good time : illustrations, reflections.

IV. *On a Famine in Bengal.*

- (1.) Principal food-crop—rice.
Hence failure of rice-crop means famine.
- (2.) Causes of failure of rice-crop.
Signs of approaching famine.
- (3.) Description of aspect of country during a famine.
Cf. Orissa in 1866.
- (4.) How a famine is to be encountered.
Storing grain.
Relief works for the able-bodied.
Charitable relief.
Government subsidies.
Private subscriptions.
- (5.) Can famines be provided against once for all ?
Government irrigation works and railways.
Usefulness of famines in calling forth kindly feeling.
- (6.) General reflections.

V. *On the Art of Printing.*

- (1.) When and where invented.
- (2.) Former state, and methods of publication.
- (3.) Advantages:—
 - (a.) Cheapness. (d.) Compactness.
 - (b.) Quickness. (e.) Accuracy.
 - (c.) Clearness. (f.) Permanence.
- (4.) Different kinds of printing.
Books, newspapers, magazines, circulars, tickets, &c.
Various kinds of type: lithography, &c.
- (5.) Effects of printing on spread of knowledge.

The following subjects for essays may be sketched in outline after one or other of the above models, and afterwards expanded into connected compositions:—

- (1.) A journey by boat.
- (2.) The postal system.

- (3.) Making the best of things.
- (4.) Obedience to parents.
- (5.) An Indian jungle.
- (6.) Rain.
- (7.) A taste for reading.
- (8.) "Where there is a will, there is a way."
- (9.) Influence of good example.
- (10.) Effect of climate on character.
- (11.) Games of Indian schoolboys.
- (12.) Kindness to animals.
- (13.) A summer night.
- (14.) An Indian temple or church.
- (15.) Music and singing.
- (16.) *Caste.
- (17.) Theatres.
- (18.) Charity.
- (19.) Travelling—its effect in enlarging the mind.
- (20.) The different races of mankind.
- (21.) Dress.
- (22.) Funeral rites.
- (23.) Newspapers.
- (24.) Indian fruits or flowers.
- (25.) Dwelling-houses in India, Native and European.
- (26.) A Bazar.
- (27.) Holidays.
- (28.) Politeness.
- (29.) The use of drawing and surveying.
- (30.) Female education in India.

CHAPTER VI.

COMMON ERRORS IN IDIOM AND USAGE.

In this chapter we give a list of mistakes that are to be met with every day in the English writing and conversation of those who have learnt English in this country.¹

¹ We have used the term *Anglo-Indian* to mean any that have received their education in this country, whether they are of Eurasian or European extraction.

In Chapter V we referred to an article in the *Friend of India*, in which the term 'Baboo-English' is used to represent the mongrel style that marks the language, written and spoken, of too many of the students and graduates of our Indian universities. We quote here a passage from the *Englishman* (14th May, 1874), on the same subject: 'A distinguished student from the Presidency College finds it impossible to write a note of three lines asking his employer for a day's leave, without some laughable solecism. In the same way, any attempt at conversation on his part betrays a habit of using words and arranging them in a form, apt to bring a smile to an Englishman's face. The higher the degree the young man has taken, and the more fluent he is with his tongue or his pen, the more certain he is to make some slip in the simplest sentences of common life.' To point out the most common of these solecisms and slips, to give, where possible, their origin, and to show the exact point in which they differ from good English, is what we propose to do in this chapter.

But first let us remark that these mistakes are peculiarly the offspring of Indian soil, and in both character and number differ more widely from good English than do the errors that an English-speaking Frenchman or German commits. The reason, no doubt, is that the French and German languages are more akin to the English in the style of expression than Oriental tongues are. Most of such mistakes arise from a practice of translating word for word into English the idioms of some Vernacular: it is only a study of idiom such as we have recommended in Chapter IV, and constant exercise in translating idiomatic English into idiomatic Vernacular, or Vernacular into English, that will enable a foreigner to speak English like a born Englishman. The mistakes enumerated below may many of them be compared to the provincialisms, or peculiarities in dialect

by which a Bengali of Dacca may be distinguished from a native of Calcutta, or a Yorkshireman from a Cockney. In England, education at a large public school, or at a university, where students from all counties are gathered together, tends by a process of mutual contact to remove any such peculiarities of pronunciation or expression.

It ought to be impossible to tell, merely from listening to a man's pronunciation, from what part of the country he comes. We reckon it a mark of a narrow training and a want of culture for a native of Dacca to pronounce the letter *ç* like the English letter *s*, saying *si*, *si*, instead of *chi*, *chi*, just as we do for a Yorkshireman to talk about his *feyther* and his *goon*—for *father* and *gun*,—or for a Cockney to say that his '*ome is in Hingland*.' But these provincialisms are no more incorrect than is the mispronunciation of the letters *Z*, or *W*, or *V*, so common among Native and Anglo-Indian students, and the reply *I am giving*, so often made by them to the request 'Please give me that.'

If teachers in our schools would refuse to grant any application for leave that contained such faults as we have noticed in our hints on letter-writing, and if all masters or lecturers were careful never to allow any one of the mistakes enumerated below to pass without correction, we think a rapid improvement in the English of our students would be the result.

We have given in nearly all the instances the Bengali word or idiom from which the mistake in English appears to have originated. For the convenience of Anglo-Indian students we have also given, in the Roman character, the colloquial Hindustani forms that come nearest to the Bengali. Many of the mistakes in question spring from the careless jargon that boys learn from Native servants; this we have endeavoured to reproduce

here; as the more uncommon but correct forms of Hindustani often would not show whence the error gained a footing in English.

ERRORS IN PRONUNCIATION.

The imperfect nature of the English alphabet and the want of consistency shown in English orthoepy, the same letter or combination of letters having now one sound, now another, make the task of acquiring a correct pronunciation in English one of great difficulty to foreigners.

Anglo-Indians, who from their early years learn two languages side by side, are specially liable to mistakes in accent and pronunciation, from their not clearly distinguishing the sounds of letters in English from those of letters in the Oriental tongue. Natives, again, are frequently unable, without a large amount of practice and trouble that is seldom gone through, to pronounce with correctness such English words as contain sounds for which their own alphabet can give no exact symbol. Thus, an Anglo-Indian, being accustomed to hear the Bengali *z* given as the equivalent of the English letters *b*, *v*, *w*, often interchanges these three letters in pronouncing English words, calling *vary*—*wary*; while Bengalis, having no letter to represent the proper sound of *w*, pronounce it as if it were made up of *o* and *u*, or omit it altogether: thus, *weep* becomes *ou-cep*, and *wool*, *ool*.

Dg is pronounced like *zh*:

Judgment is called *juzhment*.

I is pronounced like *ee*:

It is is called *eet ees*.

J is pronounced like *z*:

Jealous is confused with *zealous*.

Judge is called *zudge*.

O is pronounced like the *o* in *or*, when it should have a *u* sound:

Work is called *waurk*.

R is pronounced with too strong an emphasis :

Dirty is called *dirr-ty*.

S is pronounced *sh* :

Assume is called *ashume*.

Resume „ *reshume*.

V is pronounced *b* or *w* :

Verandah is called *berandah* (Cf. বারান্দা).

Voucher „ *voucher*.

W is pronounced as *v*, *oo*, *oou* :

Where is called *vere*.

Would „ *ould* : *west*, *ouwest*.

Y (final) is pronounced *ee* :

Lady is called *ladee* :

Buggy „ *buggee*.

Z has its name changed to *jed*, and is confused with the letters *j*, *dj*, *dsh* :

Zero is called *jero*, *djero*, *dshero*.

Double consonants are too strongly emphasised; a distinct pronunciation being given to each :

Folly becomes *fol'-lee*.

Buggy „ *bug'-gee*.

Little „ *lit'-tel*.

Sc, *sch*, *st*, &c., at the beginning of a word, preceded by a word ending with a consonant, are seldom perfectly pronounced by a Native: some vowel is generally inserted before them: thus,

This school becomes *this e-school*.

Ten stamps „ *ten y-stamps*,

Park street „ *Park y-street*.

ERRORS IN GRAMMAR AND SYNTAX.

NOUNS.

1. Nouns are often omitted after an adjective.

Elder is used for 'elder brother':

'He went with his *elder*.'

1. This omission arises from the noun being unexpressed in the corresponding Bengali idiom, *elder brother* being represented in Bengali by বড় ভ্রাতা ।

Elder in English is used as a noun to mean

(1.) *Presbyter, officer of the church.*

(2.) *Those who are older:* only used in the plural in such phrases as *your elders, his elders.*

Similarly Natives always say *Blotting for Blotting Paper:* and often, 'He wished me' for 'He wished me *Good Morning.*' 'I beg you' for 'I beg *your pardon.*'

2. (a) Plural is often used for singular.

The following are common :

Rices, Mischiefs, Foods,
Corns, Dirts, Hairs,
Furnitures, Needle-works.

e.g.—'Natives generally have black *hairs,*'

where idiomatic English demands the singular. Cf. Chap. III, § 3, iv.

(b) Singular is often used for Plural.

Thus we have met with

Order	for orders.
Direction	„ directions.
Circumstance	„ circumstances.
Study	„ studies.
Expense	„ expenses.
Hand	„ hands.

e.g.—'Put your case entirely in the *hand* of your solicitor.'

3. At the time of {night, for {eating, At night, by night ; At dinner time.

4. Place—for—room:

'There is no *place* for you: we are crowded already.'

'He went with his elder brother' ==

তিনি আপন জ্যেষ্ঠের সহিত
গেলেন।

2. No exactly corresponding idiom can be given in these cases. We have in Bengali a collective notion expressed by the word *দ্রব্য*: thus খাইবার দ্রব্য means *eating materials*, and is to be translated *food*, not *foods*.

Bengali often uses singular where English has plural. Thus, আজ্ঞা দেওন { = to give orders.
(hukum) }

অবস্থা (halat) = circumstances.

পাঠ (sabaak) = studies.

খরচ (kharch) = expenses.

And we must translate 'Put your case entirely in the hands of your solicitor' by তোমার উকিলের হস্তে সম্পূর্ণ মোকদ্দমা সমর্পণ কর (Tomhara vakeelke hatme sub mukqudamma dije.)

3. Cf. The Beng. বাকের সময় (Ratke wakht), and খাইবার সময় (Khanake wakht).

4. স্থান (jagah) is used to express both *room* in the sense of *space*, and *place* in the sense of *position* or *locality*.

5. Toss—*for*—fall:

'He had a severe *toss* at foot-ball.'

5. *Toss*, the substantive, is used only of upward motion, as, 'a *toss* of the head' = a *jerking up* of the head.

6. A private business—*for*—a private piece of business, or some private business.

Similarly, an employment—*for*—(some) employment, a situation:

'I am seeking for an *employment*.'

6. Cf. একটি গোপনীয় কৰ্ম (Ek makhfi kam).

Cf. একটি কাজকৰ্ম। 'I am seeking for (some) employment' = আমি একটি কৰ্ম জন্য অনুসন্ধান কৰি (I am ek naukri dhunta hain).

7. The possessive case is often misused:

e.g. 'The verandah's door' for 'the verandah door,' or 'the door of the verandah.'

'The 12 o'clock's train' for 'the 12 o'clock train.'

The possessive inflection is principally limited to persons, animals, or personified objects. For exceptions to this rule, see Chap. III, § 11.

7. There is no distinction in Bengali corresponding to the English difference between the possessive in 's, and the genitive form with *of*:

The man's door	} বাস্তির দ্বার (Admika durwaza).
The verandah door, or door of the verandah	
	} বাৰাণ্ডার দ্বার, (Verandaka durwaza).

গত সোমবারের রাত্রে (Pirka ratko) should be translated 'last Monday night,' not 'last Monday's night.'

Similarly, 'Easter holidays,' not 'Easter's holidays;' 'the Eden gardens,' not 'the Eden's gardens.'

8. Night—*for*—evening, in the phrase *Good Evening*, used upon meeting any one.

Good Night is a *parting* salutation, and should only be used immediately before separation.

Good Evening may be used at either meeting or parting.

8. This distinction is quite arbitrary, and merely a matter of usage. We cannot therefore expect to find anything like it in Bengali.

9. Hall is improperly used for *drawing-room*, or any large room in a private house.

9. The Native servants of Europeans have adopted the word *hall* into their vernacular; the

The various meanings of *hall* are—

- (1.) Lobby: as, *Entrance Hall*.
- (2.) Large public room: as, *Town Hall*.
- (3.) A large mansion, or manor-house: as, *Locksley Hall*.
- (4.) A large room in some institution: as, a *College dining-hall*, an *Examination-hall*.

10. *Piece* is a word Anglo-Indian students are very fond of using to denote a *passage* whether of prose or verse, *an article in a newspaper*, *an essay*, *a pamphlet*.

11. *O'clock*: this is often unidiomatically inserted after phrases like 12-30, 7-45. We should never say 'the 12-30 *o'clock* train:' but, 'the 12-30 train.' We do however say 'half past 12 *o'clock*,' but not 'twelve and a half *o'clock*.'

12. *One and a half* should be followed by the plural: 'One and a half *miles*,' not '*mile*.'

One and half a mile is un-English: it should be 'one mile and a half.'

sitting-room or *drawing-room* is always called by them 'hal-kamra.' Hence the misuse of the word among even educated Anglo-Indians and Natives.

10. This is not absolutely incorrect, as Englishman sometimes use the word in these senses: it is the frequency of its use that renders the word noticeable here.

11. The termination টার is inserted both when only the hour is mentioned, as বারোটার সময়, and also when the minutes are specified, as বারোটার ত্রিশ মিনিটের গাড়ী। (Barahper tis minutke rail ghary.)

12. Bengali uses the singular of nouns of weight, measure, distance.

One and a half miles = সাত্বে এক মাইল। (Sara ek milc.)

ADJECTIVES.

13. Superlatives in '—est' for positives with 'very, most.'

- 'This is a *best* book' for
'This is a *very good* book.'

Again—

- 'This is a *fiercest* attack' for
'This is a *most fierce* attack.'

The superlative in —*est* must be preceded by the definite article *the*: we can say *the best*, but not

13. In Bengali the word সর্ব prefixed to an adjective gives it a force that comes nearest to the superlative with *the* in English.

'This is the best book' = এই পুস্তক সর্ব উত্তম। (Yih chitab sub-se accha.)

'This is a very good book' = এই পুস্তক অতি উত্তম। (Yih chitab bahut accha.)

a best: the superlative with *the* involves a direct comparison with other things, and can only be used when they have been, or are being, alluded to. Similarly, 'the most fierce attack' means 'fiercer than all the others mentioned.'

14. Double superlative and comparative.

'A *most cheapest* article' for
'A *most cheap* article.'

Again—

'This is *more cheaper* than that'
for

'This is *cheaper* (or *more cheap*) than that.'

This is a not uncommon use with old writers, as,

'Our more rawer breath.'

'Most unkindest cut.' — *Shakspeare*;

but is quite inadmissible in modern prose.

15. Positive degree with 'than.'

'This stick is *long* than that' for
'*longer* than that.'

'We learn a great deal than other students' for 'a great deal more than.'

This mistake is very common and quite unpardonable.

Excellent = উৎকৃষ্ট ।

Most excellent = সৰ্ব্ব উৎকৃষ্ট ।

14. There is in English a sort of strong form of both superlative and comparative that may have given rise to this mistake.

Thus we may say—

'The very cheapest article,'

'A far cheaper article,'

but only when other articles are alluded to.

উত্তম is, strictly speaking, a superlative, formed by adding তম to the particle উৎ, but is used almost as a positive in such phrases, as আর উত্তম । অতি উত্তম ।

15. The comparative degree in Bengali is expressed by construing the adjective (positive degree), with the noun in the ablative case. Thus,

'This stick is longer than that'
= এই লাঠী উহা হইতে বড় ।
(Yih lathhi us-se burrah.)

'We learn a great deal more than other students' = আমরা অপরা
রা অপেক্ষায় অধিক শিখি-
(Ihamlog aur shagirdon-se
ah sikkten.)

16. Than—for—to after the words *superior*, *inferior*, &c.

'This is *superior* than that' for
'*superior to* that.'

16. Certain comparatives in 'ior,' derived from the Latin, are not regular English comparatives, and are not followed by *than*

The principal are mentioned in Chap. III, § 20.

Similarly, 'preferable *to*,' not '*than*.'

17. Repetition of Adjective.

'Give me a *little, little* piece' for
'a *very little* piece.'

Similarly we have

'Something, something' used for
'a *little*,' 'somewhat.'

Similarly with adverbs:

'Quickly, quickly' for 'very
quickly.'

We have a somewhat similar
use in English, but only in collo-
quial expressions. Cf.—

'A wee wee bit.'

'A tiny, tiny flower.'

18. Little—for—small.

'A *very little* number of the
students remained' for 'a *very small*
number.'

With the words *number*,
amount, *measure*, *portion*, *part*,
sum, *quantity*, *collection*, and
others, in a collective sense, the
word *small* is used, and not *little*.

Generally speaking, *little* refers
to deficiency in *bulk*: *small* to
deficiency in *number*.

Similarly we may say 'A *large*
(or *great*), *number*,' but not 'a
big number.'

19. Strong—for—severe, violent, of diseases, as

'He has *strong* fever.'

'I have a *strong* headache.'

17. This is a direct imitation of
the Hindustani idiom.

'Give me a *very little* piece,'

Hamko ek chota chota tukra dao.

And in Bengali,

'I know something of him' =

আমি তাঁহার বিষয়ে কিছু কিছু
জানি। (Ham uske bābat kuchh
kuchh jante hai.)

'Go quickly' = শীঘ্র শীঘ্র যাও।

(Juldee, juldee jao.)

18. *Little* may generally be
translated into Bengali by the
word ছোট (chhota): *small* by
অল্প (thora.)

Sometimes *small* is used, for
grotesque effect, where we should
have expected *little*, as,

'The *small* house.'

'A *small* boy.'

We may also use *little* with nouns
denoting material, such as 'grass,'
'iron,' &c., as an equivalent to
small quantity of: thus,

'Give the horse a *little* grass,' i.e.

'Give the horse a *small quantity*
of grass.'

Big = বড় (burrāh), of bulk.

Great = অনেক (bahut), when
used of number or quantity.

19. 'I have violent fever' =
আমার প্রবল জ্বর হইয়াছে
(Hamara zor-se tap hai),
where the common Hind. *zor*

where it would be more idiomatic to say

'A violent attack of fever.'

'A severe headache.'

20. **Fine** is used, especially by Anglo-Indian boys, to express all manner of qualities: thus, they say 'a *fine* chair,' meaning 'a comfortable chair;' 'a *fine* book' for 'an interesting book;' 'a *fine* pen' for 'a good pen.'

21. **Tight**—for—violent, &c.

'A *tight* slap' is totally un-English:

we should say, 'A *smart* slap.'

seems to have given rise to the expression '*strong* fever.'

20. Latham gives 14 meanings for the word *fine*; the most common of these are *not coarse*, thin, keen: elegant, showy.

It is often used ironically, as,

'You are a *fine* fellow.'

21. **Tight** means *well-fastened*, *not loose*, as,

'This coat is too *tight* for me.'

'Hit him hard' = কবে মার (Khub kas-ke mar.) কব = both *tight* and *hard*.

PRONOUNS.

22. **Pronoun omitted.**

'Please give me that book.'

'*I am giving*' (it.)

'Will you tell him?'

'*I will tell*' (him.)

An Englishman would not repeat the verb at all in instances like the above. He would probably answer '*Here it is*,' instead of '*I am giving*;' and 'Yes' or '*I will*,' for '*I will tell*.'

The most common form in which this mistake appears is with the imperative mood. Thus,

(1.) 'Will you lend me your book?' — '*Take, take*,' instead of 'Take it'

(2.) 'Shall I give you a book?' '*Give, give*' for 'Yes, please.'

22. This is a regular Bengali-ism.

'আমাকে সেই পুস্তক দেও।'

'দিতেছি।' (Dete hañ.)

'তুমি কি তাহাকে বলিবে?'

'বলিব' (Bolega.)

A parallel mistake to the omission of the pronoun after the imperative, is the curtailing of common English phrases of assent.

(1.) 'Shall we go into the garden?' '*Come*,' = আইস (ao.)

(2.) 'I am going away.' '*Go*,' = যাও (jao.)

It would be more idiomatic to answer,

(1.) 'Yes, come along.'

(2.) 'Very well, go along.'

23. (a) Pronoun inserted.

'Fetch *my* horse and harness it to *my* buggy, and bring it to *my* office,' where it would be quite enough to say

'Fetch *the* horse and harness it to *the* buggy, and bring it to office.'

Possessive pronouns are seldom used in English in such cases unless meant to be emphatic. Cf. Chap. III. § 51, (5).

(b) Reflexive pronouns inserted.

'I feel *myself* very ill' for 'I feel very ill.'

24. Somewhat—for—some.

'With *somewhat* difficulty' for 'with *some* difficulty.'

Somewhat is (1) a *noun*, and therefore requires the noun with which it is connected, to be preceded by *of*, as,

'Somewhat of a fool;' 'Somewhat of his good sense.'—*Dryden*:

or (2) an *adverb*, qualifying an adjective, as,

'Somewhat tired.'

It is an American vulgarity to say

'I am *some* tired.'

25. Yours—for—your house.

This arises from the fact that the nouns *house*, *shop*, *church*, &c., may be omitted after proper names, as,

'This book can be bought at Thacker, Spink & Co.'s.'

23. (a) Where the idiom in English is 'to shake hands with him,' a Native will say—'To shake *his* hands.'

He took me by *the* hand = অ.হাও হাত ধরিল। (Hamara hat pukara.)

We often hear expressions like

(a) Owing to *my* sickness,

(b) I went to *my* bed,

where the *my* is unnecessary.

(a) আমার পীড়া জন্য (Hamara bimare-se).

(b) আমার শয্যা গেলাম। (Apne palang-per gaya the.)

(b) I feel very ill = আমার অত্যন্ত পীড়া বোধ হইতেছে। (Hamko bari bimari hai.)

24. কিছু (kuchh) is used as an adverb to qualify adjectives, as কিছু ভাল (Kuchh achha) = 'Somewhat good;'

and also as an adjective with a noun, as কিছু জল দেন (Kuchh pani do) 'Give *some* water.'

Because both *somewhat* and *some* are used to translate কিছু, students in this country are apt to imagine *somewhat* can always be used for *some*, which is not the case.

25. আপনার ওখানে (Apke wahan) = Lat. *Apud te*, Fr. *Chez vous*, is sometimes used for *at your house*, just as *with you* in English.

'I go to church at St. Paul's;' but to say

'I am coming to spend the evening at *yours*,' or 'Come to *mine*' for '*your house*,' '*my house*' is incorrect.

26. Your, &c.—for—of you, &c.

'*Your good news*' is often used to mean '*Good news of you, concerning you.*'

It should properly only be used in the sense of '*Good news brought by you, good news that you tell.*'

27. The same—for—it, them.

'He stole a horse and sold *the same* for Rs. 20.'

This is only allowable in legal phraseology.

28. And others—for—etcetera.

'Owing to losses, misfortunes, *and others.*'

This is ungrammatical, as *others* can only be used when there is some noun before expressed, for which *others* is substituted, as,

'Owing to these circumstances and others of a like nature' (where *others* stands for *other circumstances*)

29. That (demonstrative) is often misused.

'I told it you *on that day*'—for '*the other day*' (*i.e.*, lately.)

'I will spend the evening with you' (at your house) = টেনকালে আপনার ওখানে যাইব (Ham shamko apke wahan jawunga.)

26. Bengali, as we have noticed under § 7, does not distinguish between *yours* and *of you*.
'Good news' } = আপনার সুসংবাদ
of you' } (Apke acchi khubbar.)

Yours, not *your's*, is the orthography of this word.

27. *The same* is probably a mistranslation of ভাড়া.

'He stole a horse and sold it' = অথ চুরি করিয়া তাহা বিক্রয় করিল। (Ghora churi kerke uske bencha.)

28. ইত্যাদি should generally be translated, *et cetera*, or shortly &c.

Et cetera is literally *and the other (things)*. In Latin there is no necessity to express after *cetera*, the noun with which *cetera* may be supposed to agree; whereas in English the noun must have been expressed when *others* is used.

29. This misuse arises from the idiomatic use of সেই।

'I told it you *the other day*' = আমি সেই দিনে তোমাকে বলিয়াছিলাম। (Ham usroz tumko bola the.)

30. Some—for—any.

'If *some* man commits a robbery, he shall go to prison'—for 'if *any* man.'

'I went there, but did not see *some* one' for '*any* one.'

30. *Any one* and *some one* may both be translated by কেহ or কোন ব্যক্তি.

'If *any one* commits a robbery' = যদি কেহ চুরি করে। (Agur koi admi churi karthe.) '*Some one* committed a robbery' = কেহ চুরি করিয়া ছিল। (Koi admi churi keya.)

ARTICLES.

31. One—for—a.

'Here is *one* book,'

where *one* is not meant to be contrasted with more than one, but is simply indefinite;

= 'Here is *a* book.'

The origin and use of the article has been noticed in Chap. III, § 27.

31. Bengali has no distinction between *one* and *a*.

'Here is *a* book,' 'Here is *one* book (not two),' both = এই এক-খান পুস্তক। (Yahan ek chitab.)

32. A little—for—little.

These two expressions, so alike in form, have very different meanings.

A little = *a certain amount* as opposed to *none*.

Little = *a small amount* as opposed to *a great deal*.

(a.) 'I spent *a little* time with him'

(i.e., I did not go away at once.)

(b.) 'I spent *little* time with him'

(i.e., I did not stay long.)

Similarly, *great deal* for '*a great deal*,' as,

Question.—'Have you much work to do?'

Answer.—'Yes, I have *great deal*.'

32. The distinction between these two adverbial phrases is clearly seen in their equivalents in Bengali.

A little = কিছু (kuchh.)

Little = অল্প, অনেক না (zarra-sa.)

Thus:

(a.) 'I spent *a little* time with him' = তাঁহার সহিত কিছু কাল

থাকিল। (Uska sat kuchh wukt kharch kaya.)

(b.) 'I spent *little* time with him'

= তাঁহার সহিত অনেক কাল থাকি নাই। (Uska sat zarra-sa wukt kharch kaya.)

33. Whole—for—the whole.

'The famine does not affect *whole* Bengal' for '*the whole* of Bengal.'

Whole is used without the

33. *Whole districts* = অনেক জিলা সম্পূর্ণ রূপে

The whole } district =
The whole of the }
সমস্ত জিলা।

only in the plural: '*whole districts*,' '*whole nations*.'

The whole is used with the singular of common nouns: '*the whole district*.'

The whole of with proper nouns, and with common nouns when joined with the article: '*the whole of the district*.'

34. On top—for—on the top.

'Do not put these boxes in the garry, put them *on top*,' where we ought to say 'put them *on the top*.'

We however find *atop* used as one word.

Similarly, 'I was sitting *on end* of the bench' for '*on the end*.'

34. The correct use of the definite article is very difficult for a learner of the English language to acquire. There seems to be no reason why *on board*, *on shore*, should require no article (*the*), and yet *on top* should be incorrect without it. There being no definite article in Bengali, &c., makes this a special difficulty to students in India.

VERBS.

35. Would—for—used to.

'When I lived in Calcutta, I *would* go to the Hindu School.'

Would in good English is sometimes used to express action occasionally and irregularly repeated, but not a systematic course of conduct. Thus,

'I *would* sometimes go' is right.

'I *would* go,' meaning '*it was my invariable custom to go*' is wrong.

35. The Bengali aorist tense in ভাম is used to express continued action, and also as a conditional tense. Thus,

আমি সেই সময়ে পাঠশালায় যাঁতাম ।

(I am us wukt madrasa men jate the) must be translated—

'At that time I *used to go* to school.'

আমি যাঁইতাম, কিন্তু অবকাশ পাঁইলাম না । (I am jate the, lekin wukt nahin tha) = 'I *would have gone*, but had no time.'

Hence *used to* and *would* are often wrongly considered identical in meaning.

36. Am to (go)—for—

(1) *have to* (go.)

(2) *wish to* (go.)

(3) *intend to* (go.)

'I *am to go* to Calcutta to-morrow'

36. This mistake seems to arise from an attempt to translate the Bengali usage of the infinitive followed by tenses of the verb হওন in the third person.

should only be used to mean

'I am ordered to go,' or

'It has been pre-arranged that I shall go.'

It should not therefore be used in letters asking permission to go.

37. 'How' omitted.

'Do you know to write?' for

'Do you know how to write?'

There is a difference in meaning between

(a.) 'I forgot to do it,'

(b.) 'I forgot how to do it,'

which Native students often do not observe.

(a.) means 'I forgot that it had to be done, and so neglected it.'

(b.) means 'I forgot the way to do it, and so my endeavours were vain.'

38. (c) Can — for — would, may, &c.

'No man in Bengal can be guilty of such an act,'

where idiomatic English requires

'Would be guilty,' or 'could (possibly) be guilty.'

Again—

'Can I look at your book?'

for

'May I look?'

The use of *can* for *may* in giving or asking permission is noticed by Professor Bain as a Scotticism.

(b) Similarly *could* is misused.

'On enquiry I could know' — for 'I got to know,' or 'I learnt.'

আমাকে যাইতে হইবে means (Hamko jana hoga): 'I ought to go, must go, should go, have to go.'

Cf. Chap. III, § 112.

37. The simple infinitive is used in Bengali where English requires *how* with the infinitive.

'Do you know how to write?' = তুমি কি লিখতে জান। (Tum likhnako jante ho.)

'(a.) 'I forgot to do it' = আমি কবিত্তে ভুলিয়াছি। (Ham karnako bhool gya.)

(b.) 'I forgot how to do it.' = আমি কেনন কবিত্ত। কবিত্ত ভুলিয়াছি। (Ham kisterse karnako bhool gya.)

38. (a) Compare the Bengali use of the verb পারণ (sakne) in the present tense.

'No man could possibly do such a deed' = এত দোষ কারতে কেহই পারবে না। (Koi admi aisa kam nahin kar sakte.)

তোমার পুস্তক আমি কি দেখিতে পারি। (Tumhara chitab ham dekhna sakte,)

must be rendered in English by

'May I look at your book?'

Can in English denotes *power*, physical, mental, moral.

(b) 'After making enquiries I learnt' = ভিত্তাস। করিলে পর আমি জানিতে পারিলাম। (Puchna-ke bad hain janna sakta the.)

39. Tell—for—say, speak.

'He told that he was going' for
'he said that.'

By inserting an object to the verb *tell*, we can make this sentence correct, though perhaps different in meaning from what the speaker intended.

'He told me that he was going' is good English.

For various uses of the word *tell*, see Chap. IV, § 15.

It is difficult to give briefly the difference between to *speak* and to *say*.

To *say* is the more general word.

To *speak* often carries with it the notion of physically uttering or pronouncing.

40. Keep—for—place, put.

Question.—'Where is your book?'

Answer.—{ 'I just now kept it on
the desk.'

This should be '*placed it*,' or '*put it*.'

To *keep* signifies 'deposit for a lengthened period,' as,

'Being a Mahomedan, he always keeps his hat on his head.'

Keep is also used with present participles to express continued action, as,

'He keeps asking me questions.'

41. Hope is confused with expect.

We *hope* for anything desirable.

We *expect* what may be either good or bad or indifferent.

Therefore—

'I hope I shall not get what I wish' is wrong.

39. The distinction in English between *tell*, *speak*, and *say* does not seem to be kept up between any corresponding words in Bengali.

Tell = count = গননা করণ।

„ = recount = বর্ণনা „

„ = inform = জ্ঞাত „

„ = order = আজ্ঞা দেওন।

Thus:

'Say plainly what you mean' =
'Use simple language.'

'Speak plainly' = 'Utter your words in a clear, distinct tone.'

40. The meanings of the verb রাখণ (*rukha*) are to *keep*, preserve, lay down, *place*, put, &c.

Hence to *keep* and to *place* are confused by Indian students.

'I have just now placed my book there' = এক্ষণে সেখানে আমার পুস্তক রাখিলাম। (*Abhi hamara chitab wahan rukha the.*)

Again—

সর্বদা সেখানে রাখি। (*Ham-
esha wahan chitab rukhte hain.*)
= 'I always keep it there.'

11. Hope = ভরসা।

I expect = বোধ করি।

In O.E. we have *hope* = *expect*,
anticipate.

42. Stop, stay — *for* — reside, live.

'Where do you *stop*?'

is often used for

'Where do you *live*?'

Stop, stay do not denote regular residence.

To *stop*, neuter verb, should only be used to express *ceasing from any course of action*.

To *stay* may be used to denote a (short or) long residence in a place, but not habitual abode.

43. Deny — *for* — refuse.

'I gave him your message, but he *denied* to come.'

We find also the converse mistake of *confess* for *promise*.

'He *confesses* Rs. 6 for my support' for 'he *promises*.'

44. Catch — *for* — take hold of.

'Do not *catch* my hand' for 'do not *take hold of*.'

See Chap. IV, § 35, under the word *Catch*.

45. Give improperly used.

(a.) 'To *give* examination' for 'to *be examined*, to appear in an examination, to submit to an examination.'

(b.) 'To *give* water on the head' for 'to *place*,' or '*pour*,' or '*put*.'

This mistake is very common.

42. থাকণ (rahna) means to stay, stop, pause, remain continue, endure, exist.

তুমি কোথায় থাক (almost = বাস কর) (Tum kahan rahte ho) = 'Where do you live?'

43. অস্বীকার = non-acquiescence generally, whether refusal or denial.

স্বীকার (kabul) = { acquiescence, promise or confession.
Cf. English *grant*, *allow*.

44. Bengali ধর (pukarna) = both 'take hold of' and 'catch.'

45. Bengali দেণ (dena).

(a.) সে পরীক্ষা দিল। (Wuh imtahan deya) = He was examined.

(b.) Put water on his head = তাঁহার মস্তকে জল দাও। (Uske sir per pani do.)

46. See—for—look at.

See is a general term for using the power of vision without special effort or attention. Thus,

'*See* my sum, Sir, if you please' is incorrect for '*Look at* my sum.'

'I could not *see* him,'

because he was hidden or absent.

'I could not *look at* him,'

because his appearance was distasteful to me.

46. দেখ (dekho) is the Bengali equivalent of both *see* and *look at*. Thus,

'*Look at* my book' = আমার পুস্তক দেখ। (Hamara chitab dekho.)

'I cannot *see* my book' = আমার পুস্তক দেখিতে পাই না। (Ham chitab dekna sekta nahin.)

The distinction between *see* and *look at*, and between (§ 17) *hear* and *listen to* is not strictly kept up, especially in old writers.

47. Hear—for—listen, attend to.

This mistake is exactly parallel to that in § 46. *Hear* is the general word corresponding to *see*: *listen to* implies attention.

'I did not *hear* him,'

because I was deaf, or because he spoke indistinctly.

'I did not *listen to* him,'

for want of time, &c., or because I was careless.

47. শুন (suno) is the Bengali equivalent of both *hear* and *listen to*.

Thus, '*Listen to* my words' = আমার কথা শুন। (Hamara bat suno.)

'I cannot *hear* your words' (because they are indistinctly pronounced) = তোমার কথা শুনিতে পাই না। (Tumbara batsunnasaktenahin.)

48. Know—for—think, imagine, have hitherto understood, &c., are under the impression that, &c.

'We *knew* much when we were young, that we now perceive is false.'

Here *knew* should be *believed*, *thought we knew*, as *know* is only used about certain and trustworthy information.

48. The verb জান (janne) is not confined to knowledge of the truth, but is used of any given impression on the mind.

'We once believed what we now think false' = যাঁহা সত্য বলিয়া জানিতাম তাহা এক্ষণে মিথ্যা বোধ করি (Jo age junte the, we ab jut mallam hote).

49. Use to—for—are accustomed to.

'Hindus *use to* burn their dead.'

49. The idiom of not employing the present tense of the verb *use* in the sense of *to be accus-*

The verb *use* denoting customary action is not employed in the present tense in modern English. We may say

'Hindus *used* formerly to do so,' but not 'Hindus *use* to do so now.'

50. Believe—*for*—suppose, think, hope.

'You are in good health, *I believe*' for '*I hope*.'

'You are going to Calcutta *I believe*' for '*I suppose*.'

Believe is too formal and serious a word to be used here : it generally denotes a settled conviction, or certain information.

51. Take improperly used.

(a.) 'He *took* his birth' for 'he was born.'

(b.) 'I have not *taken* my dinner,'

where the more usual form would be

'I have not *had* or *eaten* my dinner,' or 'I have not *dined*.'

Cf. Chap. IV, § 44.

52. To die—*for*—to be killed.

'Half the army survived the battle : the other half *died*.'

Died generally refers to natural death, unless it is otherwise specified, as in like phrases,

'Died of their wounds,'

'Died of starvation.'

53. To be drowned—*for*—to sink.

'The boat was drowned.'

'To be drowned' (when not used, metaphorically) means 'to suffer

tomed, is quite arbitrary, and not found in early writers.

'They *use* to place him.'—*Spenser*.

50. আমি বোধ করি, or আমাব বোধ হয়। (janta, mallam hota) might be used to translate both *believe* in many of its uses, and also *suppose*, *imagine*, *think*, *am of opinion*. But the phrase *I believe* is sometimes used, when the facts are not thoroughly ascertained, as a kind of interrogative, as, 'You were, *I believe*, a member of that society?'

51. (a.) He was born = তিনি জন্মগ্রহণ করিয়াছিলেন।

The verb *take* is used in this sense, in English, when an *active* notion is expressed : as,

'To take a bath' = 'to bathe,'

'To take a dive' = 'to dive;'

but not when the notion is *passive* : we cannot say

'To take education' = 'to be educated.'

52. মরিয়া গেল (mur gaya) would be used whether the death was a natural one or not.

53. ডুবিয়া গেল (dub gaya) would apply equally well to animate or inanimate things.

The boat *sank* = নৌকা ডুবিয়া গেল। (Kishtee dub gaya.)

'death by suffocation in fluid,' and is therefore inapplicable to inanimate objects.

The boatman *was drowned* = মাজী ডুবিয়া গেল। (Manji dub gaya.)

54. Cut—for—

(a.) **Erase :**

'Cut this word.'

(b.) **Cancel :**

'These two figures cut one another.'

(c.) **Fine :**

'Cut him 2 Rs.'

54. কাটন (katna).

(a.) *Erase* this word = এই কথা কাটিয়া দেও। (Yih lovz kat do.)

(b.) *Cancel* these figures = এই অঙ্ক কাটিয়া দেও। (Yih huruf kat do.)

(c.) *Fine* him 2 Rs. = তাকে ২ টাকা কাটিয়া দেও। (Uska do rupeya kat do.)

55. Open out, open—for—unloose, unfasten, untie.

(a.) 'Open out the boat' in the sense of 'untie and put off from shore.'

(b.) 'Open this knot' for 'undo (or unloose) this knot.'

55. (a.) Unfasten the boat = নৌকা খুলিয়া দেও। (Kistec kol do.)

(b.) Untie this knot = এই গিরা খুলিয়া দেও। (Yih ganthi kol do.)

56. How to do this ?

This is often ungrammatically used by itself; the governing sentence

Tell me, or I do not know, &c.,

being omitted. Natives seem to think this a correct form of interrogation, though there is no word on which the infinitive 'to do' can depend.

56. Perhaps there may be some connection between this curtailed expression and the Bengali কখন করিয়া কহ। (যায়) (Kisterse kerna hoga.)

57. Passive—for—active.

We can quote here only a few instances out of the many that occur of this mistake.

Is referred to	<i>for</i> refers to.
Is accrued from	" accrues from.
Is ensued	" ensues.
Was escaped	" had escaped.
Was resounded	" resounded.

57. No rule can be given for the correction of this mistake. It is to be avoided only by a thorough knowledge of the idiomatic usage of each word in which students are apt to go wrong.

58. Do, did, auxiliary.

(a.) This auxiliary makes the emphatic form of the verb:

'I *do* love you' = 'without doubt I love you.'

(b.) It is the form of interrogation:

'Do you love me?'

(c.) It is the negative form:

'You *do* not love me.'

(d.) It is used as a substitute for other verbs:

'I write as well as you *do*' = 'as well as you *write*.'

Consequently,

'I *did* go to Calcutta,'

where no emphasis is meant, is un-English.

59. Present Continuous.

This is very frequently misused by Natives, when there is no special notion of continued action.

'Tell me the story.'

Answer.— 'I *am* telling,'

where we ought to answer 'Very well, I will,' or some similar form of assent.

'He was telling' is often used for 'He said.'

Cf. Chap. III. § 73.

60. A failed candidate.

This ill-looking expression is formed in the mistaken idea that *to fail* is an active verb, meaning *to pluck in an examination*, instead of being, as it is, an intransitive verb, meaning *to be unsuccessful*. When lists of candidates are

58. There is no auxiliary verb in Bengali that at all corresponds to the English *do*. The emphasis in

'I *do* love you,'

would be expressed in Bengali by an adverb, such as, হাঁ, অবশ্য, (zurur).

The principal uses of *do* are those marked (b.) and (c.), for which there is no parallel in Bengali.

59. The present and imperfect definite tenses in ভেছি, ভেছিল, are used more frequently and consistently than the English progressive tenses to which they logically correspond.

'Tell me the story.' 'Very well, Sir' = আমাকে সে কথা বলেন। করিতেছি। (Hamko wuh kahane bolo. Bolta hain.)

The repetition of the verb in the present definite tense is an idiomatic form of assent in Bengali, but not in English.

60. The rule is that the past participles of intransitive verbs cannot be used as adjectives. In the phrase 'His courage failed him,' *fail* is still intransitive, *him* being in the dative case = *for him*.

headed *Failed* and *Passed*, these words are simply shortened forms of the sentences 'Those that *have* failed,' 'Those that *have* passed.'

'The property of a gentleman *left* the country,'—'*proceeded* home,' &c., often seen in advertisements of auctions, are quite incorrect.

61. Contain—for—be contained.

'As much paper as will *contain* in the box' meaning 'as much as the box will *contain*,' or 'as much as can be *contained* in the box.'

62.* He said to go—for—he told them (me, us, &c.) to go.

We have noticed above, under § 22, the unidiomatic omission of the pronoun. Cf., also, § 39.

63. Break—for—tear.

'He has *broken* his coat'—for '*torn* his coat.'

64. Fetch—for—bring.

'I have not *fetched* my book this morning' for '*brought* my book.'

'Fetch' is to *go and come back with*.

'Bring' is to *come with, without the idea of going*.

65. Participle—for—adjective.

'This course will make the Government *weakened*'
for 'will make *weak*.'

We find however

A well-read man = who *has* read,
A learned man = who *has* learned.

'A *passed* candidate' is, properly speaking, incorrect: though it is often heard* from the lips of Englishmen.

Cf. Chap. III, § 65 (b).

61. From the Bengali ধরণ.

'As much as can be contained in the box' = যত সিন্দুকে ধরিতে পারে। (Jitna sundukmen imta sakta.)

62. 'He told us to go' = তিনি যাঁহঁতে বললেন। (Wuh janako kaha,) the pronoun আশাদিগকে being often omitted.

63. 'This cloth is torn' = এই কাপড় ফাটিয়া গিয়াছে (Yih kupra phutta hai).

'This glass is broken' = এই কাঁচ ফাটিয়া গিয়াছে। (Yih shisha phutta hai.)

64. Fetch = লইয়া আইস।

Bring = আন।

But the two phrases are not very distinct from each other in Bengali. (Cf. Hind. la. o.)

65. The participle in কৃত is used with the verb করা in the case of some words, thus producing a double causative meaning. Thus, বহিস্কৃত করা = to banish.

Weaken is to make weak,
Weakened is made weak,
 so that 'will make *weakened*' =
 'will make *made weak*,' which is
 un-English.

66. Leave go—for—let go.

'Leave go my hand.'

We can say *let go* or *leave hold*
 of: not *leave go*.

66. The mistake arises from a
 confusion between *let go* and *leave*
hold of, both of which may be
 translated by ছাড়িয়া দেও.

67. Intend—for—wish.

'Please, give me leave to go, as I
 do not *intend* to remain any longer in
 class.'

'*Intend* signifies a fixed determi-
 nation, and is therefore unsuitable
 in connection with a request to a
 superior.

67. The idea of *wish* so natur-
 ally passes into that of *intention*
 that it is often difficult to distin-
 guish them.

ইচ্ছা } = *wish* or *intention*.
 (Irada) }

'Similarly, I *will* do it' origin-
 ally was 'It is my *wish* to do it ;'
 now it means 'I *intend* undoubt-
 edly to do it.'

ADVERBS.

68. Too—for—very.

'I am *too* glad to see you.'

Now as *too* signifies *excess over*
what is proper, agreeable, &c., the
 above sentence means

'I am *more glad than is proper*, or
more glad than I wish to be, to see you.'

When *too* is used with an adje-
 ctive or adverb, it is generally fol-
 lowed by some phrase to complete
 the sense: as,

'It is *too* hot today—for *work*, to
ride out, to *be comfortable*.'

This completing phrase is some-
 times understood, but when not
 expressed after *too*, it must have
 been previously alluded to:

'Are you going to ride out?'

'No, it is *too* hot' (i.e., to *ride out*).

68. অতি, অত্যন্ত (*balkit*) ex-
 press excess, and also disagreeable,
 improper excess, and may be
 translated in English by *very*, *most*,
excessively, and also by *too*.

We can say in English—

'It is *too* bad,'

'He is *too* conceited,'

'You are *too* kind,'

'It is *too* probable,'

but in all these instances *too* car-
 ries with it the notion of excess
 over what should be.

'*Too* true' is used when some-
 thing bad is expected or asserted ;
 never of anything good.

Dr. Latham says:—'*Too* is used
 to augment the signification of an
 adjective or adverb to a vicious
 degree.'

68. *Very*—*for*—*too*.

'I ~~feel~~ *very* weak to sit on the bench.'

A similar usage is not unfrequent in idiomatic English, as, 'It is *very* hot for work to-day.' But this differs in meaning from 'It is *too* hot for work to-day;' the former implying that, though the heat is excessive, work will, notwithstanding, be proceeded with; the latter, that the heat is so excessive that work cannot be proceeded with.

70. *Much*—*for*—*very*.

'I am *much* glad to see you.'

The simple rule is that with adjectives, adverbs, and present participles used as adjectives, *very* is used: 'a *very* provoking man.'

With past participles *much*, *very much*, is used: 'I was *much* provoked.'

71. *Once* is unidiomatically used in many phrases.

(a.) 'Will you let me look at your book *once*?'

(b.) 'May I leave the room *once*?'

(c.) 'May I ask you a question *once*?'

No one word in English corresponds to the many mistaken uses of *once*. Perhaps the word *just* (= merely, barely) comes nearest: thus,

(a.) 'Will you *just* let me &c.?'

(b.) 'May I *just* leave &c.?'

(c.) 'May I *just* ask &c.?'

would be good English, and would express much what a Native means by *once* in the above sentences.

69. অতি, as above, is used to express the same meaning as the English *too* and *very*.

I am *very* weak } = { আমি অতি
I am *too* weak } . { দুর্বল।
(Hum bahut kamzor.)

The Bengali অতিরিক্ত, used of vicious excess above what is proper, comes near in meaning to the English *too*.

70. There is no such distinction between any two Bengali adverbs: অতি, &c., is the equivalent of both *much* and *very*.

An exception to the rule is made in the case of some past participles that are used so often as to have almost become adjectives. We can say '*very* tired,' '*very* pleased,' '*very* delighted.'

71. *Once*, thus misused, is a literal translation of the Bengali এক বার (ek duffe) frequently used to qualify or soften a request.

(a.) 'May I *just* look at &c.?'
= এক বার দেখিতে পারি।
(Ek duffe dekhna sakta.)

(b.) 'May I *just* leave the room?'
= এক বার বাহিরে যাইব (Ek duffe bahar jawen).

(c.) 'May I *just* ask?' এক বার জিজ্ঞাসা করিতে পারি (Ek duffe pichna sakta).

Once means—

(1.) On a single occasion :

'Once a year.'

(2.) On a former occasion :

'I *once* liked this man, but now I hate him.'

72. At once—*for*—utterly, entirely, altogether, once for all.

(a.) Thus—

‘If they are not relieved, they will at once starve’ for ‘starve altogether, without remedy.’

But to English ears the meaning would be ‘starve immediately, without delay.’

(b.) We remember to have heard a Native, in charge of an examination, say to a candidate—

‘If you leave the examination-room, you must leave at once.’

An English candidate would have thought the speaker meant *without delay*, instead of which the superintendent wished to tell the student that he would not be allowed to re-enter the examination-room.

This would be expressed in English by *once for all*.

73. Yesterday — *for* — to-morrow.

To-morrow — *for* — yesterday.

(a.) ‘I am ill to-day, but I shall be better yesterday.’

(b.) ‘I am ill to-day, but I was better to-morrow.’

74. Long before—*for*—long ago, long since.

‘I knew this long before’

would not be used without mentioning or alluding to the point of time or some circum-

72. The Bengali এক বারে (ek dum) does not correspond in meaning to the English *at once*. The force of *at once* is—

(1) Immediately = তৎক্ষণাৎ, অবিলম্বে।

(2) Simultaneously = এক কালীন।

(a.) ‘They will starve altogether’ = এক বারে খাদ্য অভাবে মরিয়া যাইবে। (Ek dumse bhokse mur jawaige.)

(b.) ‘Leave the room once for all’ = এক বারে বাহিরে যাও। (Ek dumse (bilkul) bahar jao.)

‘Leave the room at once’ = এক্ষণে বাহিরে যাও, or এক কালীন বাহিরে যাও। Ek-dumse is also used for *immediately*.

73. কল্য (kul) is used for both *yesterday* and *to-morrow*, where the tense of the verb leaves no doubt as to whether the word is to be *past* or *future*. Where doubt might arise

Yesterday may be translated গত কল্য।

To-morrow may be translated আগামী কল্য।

74. In Bengali the words পূর্বে, অগ্রে, আগে do not require a completing phrase, as *before* does in English.

‘I knew this long ago’ = অনেক কাল পূর্বে জানিগাছি (Bahut agese janta the).

stance, before which I knew this.
For example—

'You learnt this yesterday, but I knew it *long before*.' (*Yesterday* being understood.)

75. Of course — *for* — undoubtedly.

Question.—'Is he really the best boy in his class?'

Answer.—'Of course he is.'

Of course means according to a logical course of reasoning, in the natural order of things, and therefore is nonsense in the above passage.

76. Perhaps.

The misuse of this word is similar to that of *of course* (§ 75).

Question.—'Has the clock struck 12?'

Answer.—'Perhaps not.'

Perhaps is here meant as an expression of an opinion not amounting to a certainty. The more correct usage would be

'I think not.' 'Probably not.'

77. Just now—*for*—shortly or now.

'I am coming *just now*.'

In idiomatic English *just now* should be used only of past time, and as equivalent to *a moment ago*.

78. Indeed, certainly are used at the beginning of a sentence in a sense strange to Eng-

'I knew this *before* yesterday' = (গত) কল্য পূর্বে জানিতাম (Kalse age jante the).

75. This use of *of course* seems to correspond to the Bengali অবশ্য (albut).

Anglo-Indians are especially liable to commit this error.

76. বোধ হয় না should not be translated *perhaps not*: but *probably not, very likely not, I think not*.

77. এখন, এক্ষণে (abhi) can be used with either present, past, or future.

'He is *now* going' = এক্ষণে যাইতেছেন (Abhi jata hai).

'He has *just now* gone' = এক্ষণে গেলেন (Abhi gaya).

'He will go *shortly*' এক্ষণে যাইবেন (Abhi jaga).

78. অবশ্য may be used at the beginning of a sentence to give emphasis.

lish usage. Thus, a Native will begin an essay on the "Character of Akbar,"

'Indeed, Akbar was a great king.'

Indeed at the beginning of a sentence like the above is unidiomatic, we ought to say

'There is no doubt that Akbar was a great king.'

Indeed is seldom the first word in an English sentence, and rarely in any position corresponds to অদৃশ্য. *Indeed* is used

(a.) Emphatically: 'I were a beast *indeed* to do you wrong.'—Dryden.

(b.) Concessively: 'Some few, *indeed*, went.'

(c.) As an interjection: '*Indeed!* You don't say so?'

79. After all—for—in conclusion.

'After all then we see that this is the result.'

The speaker here means by *after all* 'As a natural consequence of what has gone before:' but the force of *after all* here is really 'in spite of what has gone before.' Cf. Chap. IV, § 19.

79. অন্তেষে (akhirko) is used to point to the natural conclusions to be deduced from a chain of reasoning. It should be translated by *in conclusion*, *finally*, not by *after all*, which points to some arguments opposed to the conclusions drawn.

'He is a good man *after all*,' i.e., though he did commit an error.

80. Not only—for—only.

'I did *not* take *only* three'—for 'I took *only* three.'

80. Cf. Bengali অৱন (aur nahin) after কেবল (kali).

CONJUNCTIONS.

81. That—in direct narration.

'He said *that* I am coming.'

When the actual words of the speaker are reported, they should not be introduced by the conjunction *that*. Cf. Chap. III, § 113, under 'Reported Speech.'

81. In Bengali direct narration is much more usual than indirect: and with both forms the conjunction যে (ki) is used.

'He said 'I am coming'' = তিনি কহিলেন যে আমি আসিতেছি (Wuh bola ki ham ate hain).

'He said *that* he was coming' = তিনি কহিলেন যে তিনি আসিতেছেন (Wub bola ke wuh ata tha).

82. Until—for—as long as, while.

'*Until* you are idle, you will not make progress in your studies.'

82. The words যাবৎ, যে পর্যন্ত have the meanings of *as long as*. Thus,

'As long as you are idle' =

And again—

'*Until* you do not amend, you will not' &c.

Until means 'lasting up to a certain point of time, and not beyond it.'

As long as means 'through-out a space of time.'

Thus:

'*Until* you are industrious' = '*as long as* you are idle.'

And

'*As long as* you do not amend' = '*until* you amend.'

83. When—for—as, since.

'*When* I listen to one, I must listen to all,' for '*Since*, or *seeing that*, I listen &c.'

ভূমি অগস আছ (Jub tuk tum sust ho).

পর্যন্ত (tuk) is also used as a preposition = *until, up to*.

'He stayed *until* yesterday' = গত কল্য পর্যন্ত ছিলেন (Kal tuk raha).

Until as a conjunction must be rendered by 'যে পর্যন্ত নী।'

'*Until* you work' = 'যে পর্যন্ত পরিশ্রম নী কর (Jub tuk tum kam nahin kar).'

83. যখন (like the Lat. *quum*) is used as an adverb of time and also of cause; compare the English *since*.

'*Since* I listen to one, I must &c.' যখন (jub) আমি এক জনকার শুনিয়াছি, তখন (tub) আমি সকলের শুনিব।

84. As—for—as soon as.

'*As* I awoke, I saw the sun,' for

'*Just as* I awoke,' '*As soon as* I awoke.'

As with Perfect tense is often wrongly used for *as* with the Present Continuous.

'*As* I went to school' for '*As* I was going.'

84. *As* = Beng. যেমন (jessa).

যেমন আমি জাগ্রৎ হইলাম, তেমনই আমি সূর্য্য দেখিতে পাইলাম (Jessa ham utha, waisa soorj dekha) = '*As soon as* I awoke, I saw the sun.'

85. Correlative conjunctions.

The English usage is very lax as regards the second of two correlatives, generally omitting it.

Thus, where a Native writes

'*As* I am ill, so I hope &c.'

'*Though* I have failed, yet I hope &c.'

85. Bengali seems to be much stricter than English in requiring these second conjunctions to be expressed.

Where an Englishman would say—

(a.) '*As* I am ill, I hope &c.'

(b.) '*Though* I have failed, I hope &c.'

it would be better English to write

'As I am ill, I hope, &c.'

'Though I have failed, I hope &c.'

When the second or answering conjunction is inserted in English, it is meant to give emphasis.

a Bengali would not omit the words for *so* (or *therefore*), and *yet*, in his language, but would say

(a.) যেমন আমি পীড়িত আছি, তেমন, &c. (Jaisa ham bimar hain, taisha &c.).

(b.) যদিও আমি নিরাশ হইয়াছি, তথাচ, &c. (Agarchi ham faida na paya, magar &c.).

86. Unless—for—if.

'Unless you do *not* work, you will not make progress.'

Unless is equivalent to *if not*, in case *not*; we have therefore a double negative in the above sentence, viz.:

'If you do *not not* work,' which makes nonsense.

86. There appears to be no one word in Bengali equivalent to *unless*: this word must be translated by *if not*, যদি না.

87. *And* is often ungrammatically inserted before relatives.

'You are very kind, *and* for which I thank you.'

This is a common mistake even with Englishmen in writing long sentences. *And* may of course come before a relative to couple it to a preceding relative: as,

'You are very kind which I hardly deserve, *and* for which I thank you.'

87. This *and* comes from the use of the euclitic ও.

'You have been very kind to me, *for which* I thank you' = তুমি আমার প্রতি বড় দয়াশূ হইয়াছ, এই কারণেও আমি আন্ত কৃতজ্ঞ, where, however, no relative pronoun is used.

PREPOSITIONS.

88. Unnecessary prepositions with verbs.

Many instances occur in English where prepositions should be used with the noun, but not with the corresponding verb: as,

'This has a great resemblance *to* that.'

But—

'This much resembles that' not 'to that.'

88. The correct idiomatic use of prepositions in English is one of the most difficult points for a learner of the language to acquire, and nothing is a more fruitful cause of error to Indian students. We would advise every beginner to learn by heart a list of the prepositions appropriate to certain words, such as may be found in Dr. Angus's 'Handbook

Again—

‘Give *directions* for his removal,’
but not

‘*Direct* for his removal.’

Natives are very fond of the un-English phrase ‘Recommend *on my behalf*’ to him—for ‘Recommend me to him.’

89. Before—for—for. After „ in.

‘You will not be able to go *before* a year,’

in the sense of

‘Till a year has elapsed.’

Before should here be *for*.

Similarly

‘I shall be able to go *after* a year,’
for ‘In a year,’ ‘in a year’s time.’

Cf. the next.

90. From—for—since.

I have been ill *from* yesterday.’

Since should be used in reckoning from past time to the present, unless the point where the action ends is also specified, in which case we may have ‘*from*.’ Thus, we can say

‘I was ill *from* yesterday till this morning.’ ‘*From* year to year.’

From may also be used of the point whence an action begins.

‘I get pay *from* the first of May last.’

91. Since—for—for.

Since refers to a point not a space of time: Thus,

‘I have been ill *since* two months’ is incorrect.

of the English Language,’ and in many grammars. We have paid special attention to this point in Chap. IV.

‘Recommend *on my behalf*.’

Cf. Beng. আমার পক্ষে

89. This is a strictly logical use of the word *before*, but it is not idiomatic in English.

‘You will not be able to go *for* a year’ = এক বৎসর (পূর্বে) যাইতে পারিবেন না। (Ek baras ke pahila jana nahin sekega.)

‘You will be able to go *in* a year’s time’ = এক বৎসর হইলে পর যাইতে পারিবেন। (Ek baraske bad jana sekega.)

90. হইতে, অধি (se), are used equally with all tenses of the verb, and whether the end of the action is specified or not.

‘I have been ill *since* yesterday’ = আমি কাল হইতে পীড়িত হইয়াছি। (Ham kalse bimar hain.)

91. The equivalents for the English *for*, জন্য (kawaste), do not seem to be used except in such sentences as

‘I want it *for* two days.’ দুই দিনের জন্য চাই। (Do roz kawaste chate hain.)

92. It is after a long time that you have come to see us.

This is a common expression among Anglo-Indians for

'It is a long time *since* you came to see us,' or

'You have not been to see us *for* a long time.'

The mistake seems a compound of these two expressions

93. Similarly, '*It is more than two years that I am doing this*' for '*I have been doing this for more than two years.*'

94. For doing—*for*—to do.

'I went there *for doing* some business.'

In English a purpose is more generally expressed by the form of the gerund with *to*.

Thus we can say equally well :

{ This is *for mending* pens with,

{ This is *to mend* pens with ;

but, 'I went *for doing*' is wrong.

95. Near, by—*for*—with, in the care of. .

'I have left my horse *near* him.'

This means '*not far from* him.'

We can use *by* in the sense of *near to*, not in the sense of *with*, *in the hands of*. Thus, it is wrong to say

'My book is *by* the head-master.'

96. In—*for*—into, to.

'Come *in* my house' for

'Come *to* (or *into*) my house.'

92. This seems to be an almost literal translation of the Bengali

অনেক কাল পরে আসিয়াছি।

(Bahut din bad aye ho.)

93. Compare the Bengali ইহা দুই বৎসরের বেশি হইল, আমি এই কর্ম করিতেছি। (Do harus-se ziadah hai, ki ham yih kam karte hain.)

94. করিবার জন্য (karnake waste) is a more common form than করিতে (karna) to express a purpose.

'I went there *to do* some business.'

= আমি কোন কর্ম করিবার জন্য সেখানে গিয়াছিলাম (Ham wuhan gaye kuchh kam karna kewaste).

95. নিকট (nusklik, ke pass) may be used to translate both *close by*, and *in the hands of*, *in the possession of*, &c.

'I have left my horse *with* him.'

= তার নিকট অথ রাখিয়াছি। (Us-ke pas ghora rukha hain.)

96. The locative case in তে means both *to*, *into*, and *in* আমার বাড়িতে আসি (Hamara ghurmen ao) may be used for 'Come *to*, *in*, or *into* my house.'

97. To—for—in.

'This is kind to the extreme.'

We should say here '*in* the extreme.'

'*To* the extreme' is not absolutely incorrect, but is more emphatic than '*in* the extreme.'

98. Up to—for—to, as far as.

'Have you been *up to* England?'

We use *up to* with the names of places in the interior of the country: thus we say

'I am going *up-country*.'

'I am going *up to* Agra.'

In England the custom is to use '*down*' of places away from the metropolis, as

'I am going *down* into Lincolnshire.'

99. Prepositions omitted.

'I will write you' for,

'I will write *to* you.'

The English usage is that the dative case or indirect object should only be used when the direct object is expressed. Thus, we may say

'I will write you a letter,'

letter being the direct object. When the direct object is not expressed, we must supply a preposition to govern the indirect object.

Similarly, *out* is omitted after *drive*. 'They were driven' for 'driven *out*.'

100. Within—for—before.

'You must finish *within* 10 o'clock.'

Within should be used with a *space* of time, as,

'Within 2 hours,'

not with a *point* of time.

97. We have the phrases,

'To go *to* extremes,' 'To push things *to* an extremity.'

98. This may arise from the word পর্যন্ত (*tuk*), which means both *up to*, of time, and *as far as*, of place.

'Up to to-day' = অদ্য পর্যন্ত (*Aj tuk*).

'As far as this town' = এই নগর পর্যন্ত (*Yih shahur tuk*).

We often use *up to* of a northward, *down to* of a southward direction.

'Up to the Punjab,'

'Down to Madras.'

99. In Bengali the form in কে may be used whether the direct object is expressed or not. আমি তোমাকে লিখিব (I am tumko likhenge) is as correct as আমি তোমাকে পত্র লিখিব। (I am tumko chitthi likhenge.)

Many verbs in English have two meanings, one when used with a preposition, and another when used alone.

'To drive' generally means to urge on or direct the motions of horses in a carriage.

'To drive out,' 'to expel' = Beng. বহিষ্কৃত কর। without a preposition.

100. মধ্যে (*bhiter*) may be used of either a *space* or a *point* of time.

'Before 10 o'clock' = ১০ টার মধ্যে। (Das baje ka bhiter.)

'Within 2 hours' = ২ ঘণ্টার মধ্যে (Do ghunte ka bhiter).

101. At—for—in.

This is a mistake commonly made with the name of the metropolis, Calcutta.

'He lives *at* Calcutta' where '*in* Calcutta' is correct.

In is used with the name of the principal city.

At or *in* with other less important towns. Cf. Chap. IV, § 21.

101. No distinction is kept up in Bengali between the prepositions to be used with large and with small towns. The locative case without a preposition is used in all instances.

'He lives *in* Calcutta' = তিনি কলিকাতায় বাস করেন (Wuh Kalkatamen rahita hai).

'He lives *in* (or *at*) Ramnugger' = তিনি রামনগরে বাস করেন (Wuh Ramnuggermen rahita hai).

102. To do—for—in doing.

'They took a pride *to do* this' for '*in doing* this.'

'They persisted *to go* in spite of my orders' for 'They persisted *in going*.'

Similarly,

to do—for—from doing.

'They hindered me *to do* this.'

'He prevented them *to go*.'

Where the idea of restraint is implied, *from* is the preposition generally used.

102. A right use of these prepositions can only be acquired by learning the appropriate preposition to each word or class of words in such a list as we have before (§ 88) alluded to. Hiley has a very full list in his 'English Grammar, Style, &c.'

ORDER OF WORDS.

103. Interrogative sentences.

The simple rule in asking questions in English is that the nominative must come after the verb, or an auxiliary of the verb. Hence the common

'How *I shall* parse this word?'

'What the meaning of this is?'

are not questions at all, but meaningless Indianisms.

Cf. Chap. III, § 111.

103. In Bengali no change in the order of words is made in interrogative sentences.

'How *shall I* do this?' = আমি ইহা কেমন করিয়া কাঁবব (Ham kisterah yih keroga), where the interrogative particle কেমন is enough to show that a question is being asked, without the natural arrangement of nominative before verb being altered. In colloquial Bengali the interrogative part *কি* is sometimes omitted: আমি যাঁইব (Ham jaega) means

'I *shall* go,' or '*shall I* go?' according to pronunciation.

104. Interrogative sentences in indirect narration.

But when the question is indirect, and the sentence is made dependent on a principal verb, the natural order nominative before verb is preserved.

'How shall I parse this word?' becomes in indirect narration.

'Tell me how I shall parse.'

Cf. Chap. III, § 114, on *Interrogation*.

105. Auxiliary verbs after adverbs or adverbial expressions.

When a sentence begins with an adverb or adverbial expression, if an auxiliary verb is used, the nominative must come *after* the auxiliary.

'No sooner *had* I fallen than' &c.

'So quickly *did* he run that' &c.

'He *sings*, and excellently *does* he sing.'

106. On the last but one day—for—on the last day but one.

We say '*this day is the last but one*;' but when the noun with which *last* agrees is expressed, it comes immediately after *last*.

107. Your favour of granting—for—the favour of your granting.

We find this usage in Shakspeare, but it is not to be imitated in modern, especially in colloquial, English.

104. Bengali does not vary the order whether the question be direct or indirect.

'How shall I do this?' = আমি ইহা কেমন করিয়া করিব (Ham kisterah yih kerega)

'Tell me how I shall do this' = আমাকে বল ইহা কেমন করিয়া করিব (Hamko bol kisterah yih kerega), where the nominative to করিব would, if expressed, come between বল and ইহা.

105. In Bengali the order of the words is not changed in this manner, there being no auxiliary verbs as in English.

After the words *nor* the order is inverted in English:

'He cannot sing *nor* can he play,' not, '*nor* he can.'

Cf. Chap. III, § 115.

106. This arises from considering that 'the last but one' may be treated as if it were a single word, an adjective qualifying day.

107. This mistake is similar to § 106, as it arises from considering 'favour of granting' as one word, a noun qualified by the pronoun 'your.' There are some few common expressions that are so considered in good English. Cf. 'Your state of health.'

108. That I do not know—*for*—I do not know that.

If the *that* is not meant to be particularly emphatic, it must come in its proper place after the verb.

109. A so good man—*for*—so good a man, such a good man.

Again :—

So much a higher for
So much higher a.

110. What—*for*—what—*for*, why?

'What *for* did you go?'

instead of

'What did you go *for*?'

When *what for* is used, in a sentence, for *why*, the two words must be separated, one coming at the beginning, the other at the end of the sentence.

108. 'The Bengali order is তাহা আমি জান না (Wuh ham nabin jante) = 'I do not know that;'

Or, as it would usually be expressed.

'I do not know' without any *that*.

109. 'Such a good man' = (একটি এমন ভাল ব্যক্তি (Ek aisa achcha admi).

110. The words কি জন্য = *What for, why*, are not separated as in English.

'What did you go *for*? ' তুমি কি জন্য গিয়াছ (Tum kiswaste gaya).

What-for may be used absolutely : as,

'I went home.'—'*What for*?'

GENERAL REMARKS.

111. Fie! For shame!

These expressions are so frequently heard from the lips of Anglo-Indians as to give rise to the name *chi-chi* or *chi-fie*, which is applied to Anglo-Indianisms in dialect or in pronunciation, and in manners.

(a.) An Anglo-Indian young lady will reply to a compliment,

'For shame!' 'Fie!'

(b.) An Anglo-Indian child, on breaking a toy, will exclaim,

'O fie! fie!'

111. হি, or হি হি (chhi) is sometimes used in Bengali as a good-humoured remonstrance, like the English 'Pooh!' or 'Tut!' 'Fie!' is seldom used in modern English except when addressing children.

No one word can be given for all the meanings that *Fie!* is made to bear. In (*a*) we should expect

‘Nonsense!’ ‘What nonsense!’

or a satirical

‘Indeed!’ ‘Really!’

and in (*b*) something like

‘O, dear me!’

112. Take care if you do—
for—take care you do not.

This is a very common Anglo-Indianism.

113. Take leave.

On retiring after paying a visit, a Native gentleman will say,

‘Now I will take my leave, Sir.’

An Englishman would say,

‘Good bye, I must go now,’ or something of the kind,

113. বিদায় লইতে (rukhsat lana). The idea that it is impolite to leave a man's presence without his permission is thoroughly Oriental, and we have therefore no English expression at all corresponding to the above.

APPENDIX.

TEST EXAMINATION QUESTIONS.

[It is not likely that any questions in the Entrance Examination in English will be of greater difficulty than many to be found in this list. Any given Examination Paper will probably contain a greater proportion of questions on Composition than we have given here; and more importance than formerly will be attached to Spelling, Hand-writing, and Style. We have not thought it worth while to turn Chap. VI into the form of Examination Questions: that Chapter, however, contains abundant material for Examination, and should be thoroughly mastered by the student. The arrangement is purposely made promiscuous.]

1. Classify the following nouns:—

Chatterjee, river, senate, jury, copper.

What sort of noun is *witch* as distinguished from *witch-craft*?

2. Define a *root* and a *stem*, and give an example of each. Make a list of six words each, with their meanings, derived from (1) the Greek root *log*, discourse; (2) the Latin root *pos*, place.

3. Explain clearly the uses of the preposition *to* in the following sentences:—

(a.) Our Punic faith is infamous, and branded *to* a proverb.—

Addison.

(b.) All this is nothing *to* the purpose.

(c.) All that they did was piety *to* this.—*Ben Jonson.*

(d.) Face *to* face.

(e.) This is good *to* eat.

4. Give the principal Old English *suffixes*, with examples.

Derive *shame-faced*, *sweet-heart*.

5. 'Their own pedlar principle of *turning* a penny.'—*Adams.*

Explain this idiomatic use of the verb *turn*. Mention any other idiomatic uses of the same verb, and endeavour to trace them up to its original signification.

6. 'A house *to* let,' 'made *to* sell.' Are these expressions correct English? If so, how would you defend them? In the phrase '*drinking* water,' parse *drinking*.

7. Show by examples the difference between the synonyms :—

(1.) *Desert, leave, relinquish, forsake, abandon.*

(2.) *Rage, vexation, anger.*

8. Define an *adverb, preposition, conjunction*, and give the derivation of the words. Form a sentence containing each of the above, and underline them.

9. Show the difference between—

(1.) *Cognate, derived, and naturalized words.*

(2.) *Simple and compound words.*

Give examples.

10. Write down—

(a.) The diminutive of *duck, stream, hill, animal, dear.*

(b.) The plural of *leaf, goose, son-in-law, radius, church, madam.*

(c.) The feminine of *beau, stag, hero, poet, sloven, emperor, actor.*

(d.) The past tense and past participle of *sing, forget, drive, shake, swim, steal, tread, win, weave, swell.*

11. From what languages are the following words derived :—

Potato, depôt, gong, umbrella, barricade, bow-sprit, howdah, muslin ?

By what name may this class of words be called ?

12. Draw a rough outline map illustrating the descent of the different stocks of language from the original Aryan family, showing their various branches.

13. Write the comparative and superlative of—*good, truthful, ill, bitter, gay, modest, useful, patient, frugal, red, rough, late, bad, far, nigh.*

14. Define *accent*. Distinguish the different meanings of the following words according to their accent :—*record, convert, rebel, invalid, conjure, incense, supine.*

Show the influence of *accent* upon the following words by deriving them :—*bishop, story, dropsy, palsy, proxy, comrade.*

How does *accent* differ from *emphasis* ?

Where does the accent fall in *amen, farewell, head-master* ?

15. Give the derivation and meaning of the following words :—

Absolve, biped, depose, concurrence, cycle, gladiator, latent, sequence, resurrection, phonography, renegade, technical, obsolete, sterling, inadvertent.

16. What are *co-ordinate*, what *subordinate*, *conjunctions* ? Give a sentence illustrative of each.

17. Write three letters—

- (1.) To a friend, describing the premises, studies, and games of your school or college.
- (2.) To the head of a department asking for a situation.
- (3.) To the principal of your college, asking for leave of absence in consequence of illness.

18. 'There they (wild beasts) are free,
And howl and roar *as likes them*.'—*Cowper*.

Explain clearly the construction of the sentence in italics; also of the expressions, *methinks*, *meseems*, *melisteth*; *you were better*.

19. What two ways are there in English of expressing the *genitive* case? What is the distinction observed in their usage? Comment on—

'In *many's* book the false heart's history
Is writ.'—*Shakspeare*.

20. Mention any nouns that have two plural forms with different meanings. Write the plurals of *Ottoman*, *Dutchman*, *Mussulman*, *German*, *Frenchman*, *Norman*, *Brahman*, *Mr.*, *Mrs.*, *man-servant*.

21. Explain clearly the difference between—

- (a.) A most entertaining book.
- (b.) The most entertaining book.
- (c.) Too entertaining a book.
- (d.) A very entertaining book.

May we say 'a best book?' If not, why not?

22. Define an *adverb*: give the various ways of forming adverbs in English. Comment on—

- (a.) To live soberly, righteously, and *godly*.—*Eng. Bib.*
- (b.) Who have died *holily* in their beds.—*Shakspeare*.
- (c.) This is the *very* place for me.

23. Many good writers and speakers use the forms—

- (a.) *Who* do you speak to? *Who* is that for?
- (b.) 'Who is there?' 'Me.'
- (c.) You are much stronger than *me*.
Than *whom* no better judge is on the bench.
- (d.) Every one must judge of *their* own feelings.—*Byron*.

Comment on the underlined words.

24. What is the difference between a *transitive* and an *intransitive* verb? Give the meaning and principal parts of each of the following, and say whether it is transitive or intransitive:—*lie* (to utter falsehood), *lie* (down), *lay*, *raise*, *rise*, *sit*, *set*, *fell*, *fall*, *loose*, *lose*, *saw*, *say*, *see*, *sew*, *sow*.

25. Give instances of *compound adverbs*, *compound prepositions*, and *compound conjunctions*. Parse the words in italics in the following sentences:—

- (a.) He had been there *before*.
- (b.) He went *before* sunrise.
- (c.) He went *before* the sun rose.

26. Add appropriate prepositions to the following words:—*repass*, *differ*, *acquainted*, *inadequate*, *tyrannize*, *angry*, *desirous*, *encroach*, *addicted*, *amenable*, *besmeared*.

27. Give the derivation of *simple*, *sincere*, *rival*, *martyr*, *ambition*, *candidate*, *saunter*, *squirrel*, *pagan*.

What word of English derivation has gained a similar meaning to that of *pagan* in an exactly similar way?

28. Explain the difference between (forming sentences to illustrate your meaning):—

- (a.) *Habit* and *custom*.
- (b.) *Fancy* and *imagination*.
- (c.) *Cheerfulness* and *mirth*.
- (d.) *Wit* and *humour*.
- (e.) *Discover* and *invent*.
- (f.) *Rhythm* and *rhyme*.

Give synonyms for *foretell*, *sympathy*, *supposition*.

29. Write down ten words with their meanings, derived from the Latin root *reg-o*, *rect-us*, rule.

30. What is the difference in usage between *thy*, *thine*, of *thine*?

What is the force of the italicised words in—

- (a.) Those eyes *of thine* are lodestars.
- (b.) Look through *mine* eyes with thine.—*Tennyson*.
- (c.) 'Is this your watch?' 'No, it's *none of mine*.'
- (d.) This is *none of my* doing.

31. Give instances of nouns that have (a) no singular number; (b) no plural number; (c) two meanings in the singular and only one in the plural.

32. Comment on the correctness of spelling, syntax or usage of the italicised words in—

- (1.) Birds in our wood sang
 Ringing thro' the *vallies*.—*Tennyson*.
 Some whom he might condemn to work in the
 galleys.—*Buckle*.
- (2.) Natives of India generally have black *hairs*.
 The *hairs* of your head are all numbered.—
 Eng. Bib.
- (3.) *Riches* take to *themselves* wings.—*Eng. Bib*.
 And for *that* riches, where is my deserving?—
 Shakspere.

(4.) His knowledge of *optics* is greater than his knowledge of *logic*.

He teaches *gymnastic* while his sister does *wool-works*.

He is reading the *works* of Shakspeare.

33. Explain the construction of the article in—

(a.) *A thousand* men went.

(b.) *Many a* man went.

(c.) *A great many* men went.

(d.) 'They have not shed *a many* tears,

Dear eyes, since first I knew them well.'—*Tennyson*.

34. Give the different meanings of *charge*, *main*, *grateful*, *hard*. Illustrate by examples.

35. Correct the following, giving the true idiomatic phrase:—

(a.) He ought to take a leaf out of the Collector's page.

(b.) We ought always to provide amends for wrong doing.

(c.) I am afraid I shall not reach the train: it starts at 8-30 o'clock.

(d.) Wrong or right, I am determined to go.

(e.) His friends, washed in tears, stood round his bed.

(f.) I cannot sit on the bench, there is no place.

(g.) He is over his ears and head in debt.

36. What is there peculiar in the compound words, *break-fast*, *land-s-man*, *ver-dict*, *chit-chat*, *demi-god*?

37. Give twelve words, with their meanings, derived from the Greek root *graph-o*, 'write.

38. Show the meaning of the prefixes in giving the meaning of the following words:—*exodus*, *heterodox*, *hypercritical*, *hemisphere*, *metamorphosis*, *sympathy*, *euphony*.

39. Supply more suitable words than those in italics in the following:—

(a.) America was *invented* by Columbus.

(b.) England expects every man to *perform* his duty.

(c.) The prisoner was set at *freedom*.

(d.) A coat will *defend* you from the weather.

(e.) He is a *noted* gambler and ruffian.

(f.) He *refrained* from food for a whole day.

(g.) Who *erected* this machine?

40. Turn the following sentences into an *interrogative* form, retaining the force of the original:—

(a.) Pleasure ought not to be pursued at the expense of health.

- (b.) Surely, the reward is great.
- (c.) Beauty is vain, and earthly hopes are transitory.
- (d.) Nowhere is there perfection, nowhere happiness in this world.
- (e.) Everywhere man lifts up his hand against his fellow-man.
- (f.) Satan, I know thy strength, and thou know'st mine.

41. Substitute simple *English* verbs, joined with adverbs or prepositions, for the italicised *Latin* derivatives in the following :—

- (a.) You must *dismiss* these men.
- (b.) Can you *discover* the sense of these words?
- (c.) The gain will not *compensate* the trouble.
- (d.) Man cannot thus *avert* the wrath of his Creator.
- (e.) The publication is *postponed* till next year.
- (f.) People will be sure to *deride* you.
- (g.) The police *ejected* the man who made the noise.
- (h.) Some mention of this should be *inserted* here.
- (i.) He is said to have *destroyed* himself.

42. It has been said that 'the king's son' is simply an abbreviation for 'the king his son.' Is this assertion tenable? And if not, why not?

43. Write down the possessive singular and plural of—*monkey, wife, people, John, Moses, musician, brother, school, river, woman, empress.*

44. Discuss the forms—*worse, lesser, better, rather, first, its.*

45. What is the difference in modern English between the usage of — *no, not, nay*? When should the negative precede the verb?

46. Give three sentences illustrating the uses of the word *too*.

47. Enumerate and give examples of the various ways in which the words *it, should, may, there* are used.

48. Give the rule for the use of *shall* and *will*; and justify or correct :—

- (a.) When will we have the pleasure of seeing you?
- (b.) Shall I die if I drink this?
- (c.) I will be much obliged if you will do this.
- (d.) We will see you to-morrow, I hope.
- (e.) The lecture shall end with a quotation from Bacon.
- (f.) There shall be a holiday to-morrow.

49. Give the main rules for the sequence of tenses in English, and justify or correct :—

- (a.) He said he will write to you to-morrow.
- (b.) Wherever I went, I have seen nothing but misery.

- (c.) Go where I will, I saw nothing but misery.
 (d.) When do you intend to have finished your book?
 (e.) When did you intend to finish your book?

50. Give the rule as to the repetition of the article whenever a new substantive is introduced in an English sentence. Illustrate by examples.

51. Distinguish between the force of—

$$\left\{ \begin{array}{l} I \text{ speak,} \\ I \text{ am speaking,} \\ I \text{ do speak;} \end{array} \right.$$
 also between

$$\left\{ \begin{array}{l} I \text{ spoke,} \\ I \text{ was speaking,} \\ I \text{ have spoken.} \end{array} \right.$$

52. What are the main rules as to 'Order of words' in an English sentence? When is the nominative put after the verb?

53. Give the meaning of the following expressions, and parse the word *but* and the word next after it in each instance:—

- (a.) I can *but* go.
 (b.) I cannot *but* go.
 (c.) There were none *but* went.
 (d.) All went *but* him.
 (e.) All *but* he went.
 (f.) *But* me no buts.

54. Give sentences to exemplify the use of *still*—as a *verb*, a *noun*, an *adjective*, and an *adverb*; also of *since*—as an *adverb*, a *preposition*, and a *conjunction*. ✓

55. Give the primary meanings of the following verbs, and show by examples their use with the prepositions mentioned:—

Take	...	...	...	<i>to, after, off, in, up;</i>
Get	...	...	...	<i>off, over, up;</i>
Give	...	...	...	<i>up, in, out;</i>
Draw	...	...	...	<i>in, out, off, up.</i>

56. "The people began to rejoice, saying, 'The gods are come to avenge the arrogance of the nobles; let us not give in our names, for it is better to die altogether than one by one. Why should we always be fighting: let the nobles turn soldiers, that the perils of warfare may be felt by those that get the rewards.'"

Turn the above quotation into *indirect* or *oblique* narration.

57. Give examples of *simple*, *compound*, and *complex* sentences.

58. Distinguish between *metaphor* and *simile*. Give an example of each, and change the one into the other.

59. Parse fully the underlined words:—

- (a.) *The more* the merrier, say I? (Why not 'I say'?)
 No *more* did I. (Why not 'I did'?)

- (b.) This gained *him* renown.
- (c.) This wall is six *feet* high.
- (d.) What *weight* do you ride?
- (e.) I go every *day* or seven *times* a *week*.
- (f.) To reign is worth *ambition*.
- (g.) She had the Asiatic eye,
All love, *half* languour, and *half* fire.
- (h.) *Half* a loaf is better than no bread.

60. In the following sentences change the verbs of the active voice to passive, and of the passive to active, without materially altering the sense:—

- (a.) A bird *sat upon* every bough.
- (b.) They *refused* him admission.
- (c.) *Touch* me at your peril.
- (d.) You *are thought* to have done this.
- (e.) I *shall be obliged* to go.
- (f.) *Having been taken* prisoner frequently, he fears to leave the city.
- (g.) This race *was run* very quickly.
- (h.) I *would do* this for you willingly.

61. Give the various ways in which *feminine* is distinguished from *masculine* in English.

Is there any remnant of a *neuter* termination in any English words?

62. Correct:—

- (a.) The bullet entering in at his 'mouth and came out behind his ear.
- (b.) I had the presence of mind as to think.
- (c.) If AB parallel to CD.
- (d.) His design was in order to be made king.
- (e.) He gave me opportunity for reading the letter.
- (f.) Give over of doing this.
- (g.) Each of us have separate rooms to sleep in.
- (h.) I had several students died in my school.
- (i.) He has eaten no bread nor drunk no water for two days.
- (j.) Either you or I are in the wrong.
- (k.) Such expressions sound harshly.
- (l.) Let you and I go together.

63. Parse the words in italics in the following sentences:—

- (a.) He, *knowing* no desire.
- (b.) I recommend your *drinking* this.

- (c.) The *dawning* light.
 (d.) Thou art lovelier than the *coming* of the spring.
 (e.) These clothes want *washing*.
 (f.) A new work is *preparing* for the press.

64. Give the past tense and passive participle of the following verbs, giving both forms, where two forms occur :—*bereave, clothe, dig, gird, strike, melt, help, light, kneel, gild, speed, pay, knit, quit, hew, bid, get, shear, spit, strow, stride, tear, grave*.

65. What is the difference in the usage of the past participles (1) *drunk* and *drunken*; (2) *melted* and *molten*; (3) *cloven* and *cleft*; (4) *hung* and *hanged*; (5) *penned* and *pent*; (6) *held* and *holden*; (7) *gilt* and *gilded*; (8) *bended* and *bent*.

Illustrate by examples.

66. How are English plurals formed? Give examples of irregular and of obsolete formations. Give instances of nouns that vary their meaning with their number. Give the plural of *brother, valley, strife, seraph, virtuoso, memorandum, fish, penny*.

67. Define a *relative pronoun*. Give the rule for the agreement of the relative with its antecedent. In what cases is it incorrect to use the relative *that* instead of *who* or *which*?

68. Give six cognate sets of words allied to each other as *roots, primary derivatives, secondary derivatives, and compound words, e.g.* :—

Root.	Prim. Der.	Second. Der.	Comp.
<i>dog</i>	<i>dodge</i>	<i>dodger</i>	<i>dog-collar.</i>
<i>glass</i>	<i>glaze</i>	<i>glazier</i>	<i>glass-house.</i>
<i>string</i>	<i>strong</i>	<i>strength</i>	<i>Strong-bow.</i>

69. Define the following figures, giving an example of each :—*hyperbole, metonymy, apostrophe, antithesis*.

70. Discuss the correctness of the following :—

- (a.) Neither Charles nor William were there.
 (b.) Every thought and feeling are opposed to it.
 (c.) He is, of all others, the ablest writer they have.
 (d.) Are either of those horses yours?
 (e.) There let him lay.

71. Give the roots of the following words :—*captive, conduct, confluent, translate, pendulum, sedentary, perspire, corpulent, judgment, apartment, specimen, postscript*.

72. Distinguish between (1) *emigrant, immigrant*; (2) *eminent, imminent*; (3) *eruption, irruption*; (4) *loathe, loathe*; (5) *efface, deface*; (6) *principle, principal*; (7) *president, precedent*; (8) *practice, practise*; (9) *corpse, corps*. Exemplify by short sentences.

73. Append the appropriate prepositions to the following words:—*frown, averse, independent, acquiesce, reconcile, inculcate, inform, endowed, confute, pursuant.*

74. Define the term *subject*. Point out the subject in—

- (a.) It was with the deepest regret that I left him.
- (b.) To reign is worth ambition.
- (c.) There is nothing wanting now but rest and quiet.
- (d.) Whatever is, is right.

75. Define the term *predicate*. Point out the predicate in—

- (a.) Three times nine is twenty-seven.
- (b.) He struck the man dead.
- (c.) The wedding is to be tomorrow.

76. Define the term *gender*. Point out and account for the gender of the following italicized words:—

- (a.) That mare is a very good *horse* for work.
- (b.) What a pretty little girl *it* is.—*Pratt*.
- (c.) *Dr.* Mary Walker is the *author* of several works.
- (d.) The *moon* hath raised *her* lamp above.
- (e.) For *winter* came: the wind was *his* whip.
- (f.) (1.) *Love*

Should have some rest and pleasure in *himself*.—*Tennyson*.

(2.) *Love virtue: she alone is free*.—*Milton*.

77. Compose sentences to show the correct use of — *older, elder; farther, further; later, latter; one another, one with another; once, at once, once for all, once in a way, once and again.*

78. Explain the meaning of the prefixes and suffixes:—*anarchy, goodness, circumjacent, sluggard, darling, glimmer, blackish, magnify, boyhood, today, infer, insolent, aboard, apathy, asterisk.*

79. Explain briefly the difference between *shall* and *will* in interrogative sentences; and justify or correct the following:—

- (a.) *Will* we see you here to-morrow?
- (b.) *Shall* you go to the auction?
- (c.) *Will* you go to the auction?
- (d.) I *will* be glad to see you.
- (e.) I *shall* give you timely notice of my success.

80. What is a *homonym*? Give any instance of a homonym that you may remember. State the different meanings and derivations of the words *sound, mole, page, host*.

81. Give instances of (a) compound words, (b) phrases, (c) nouns, (d) pronouns, (e) adjectives, (f) participles, (g) prepositions, (h) verbs—being used as adverbs.

Parse the words in italics :—

- (1.) The river ran *purple* to the sea.
- (2.) This is the *very* time to do it. •
- (3.) We ought to live *holily* and *godly*.
- (4.) He is a *godly* man.

82. Into what three classes may *subordinate* sentences be divided ? Give instances of each. Distinguish between the different kinds of *adverbial* sentences.

X 83. Give the plural of—

Ox, tooth, fly, roof, cargo, court-martial, lieutenant-governor, book-case, formula.

• Mention six nouns (1) that have no singular, (2) that have no plural number.

84. Derive *gossip, detest, curfew, heathen, charnel, Bedlam, cherry, talents, dexterity.*

Mention any other English words having a similar derivation to that of *cherry*.

85. 'By this, the storm grew loud apace.'—*Campbell.*

Explain clearly the meaning of *by* here, and trace this meaning up to the primary one of that preposition. Parse *apace*.

86. Show clearly, giving examples, the difference (a) between a *complex* and a *compound* sentence, (b) between the *direct* and *indirect* form of narration.

87. 'The gifts the father gave be ever thine.'—*Pope's Homer.*

Parse *be* in this passage. State exactly what part of speech *thine* is. What are its uses ?

88. Enumerate and give examples of the terminations affixed to nouns to express *diminution*.

89. By which relative, *who* or *that*, ought adjective clauses to be introduced ? Show the ambiguity of the following sentence when this distinction as to the usage of these relatives is not observed :—

'His sudden disappearance alarmed his companions *who* had recently left him.'

90. Explain the meaning of the following sentence according as the adverb is placed (1) before the verb, (2) after the verb, (3) at the close of the sentence :—

'He *only* travelled to dispel his gloomy thoughts.'

91. Correct the following sentences and explain the nature of the errors :—

- (a.) My mother and his sister were sitting on the large sofa, one at either end.

(b.) The lecturer said that a luxuriant vegetation always required an abundant supply of heat and moisture.

(c.) This is the man whom everybody said was mad.

92. State the force of the prefixes in the following words:—*non-grammatical*, *ex-emperor*, *pseudo-patriot*, *de-odorize*. Mention any other prefixes that express the idea of *negation*, with examples.

93. What is the difference in modern English between the use of *thou* and *you*? How was *thou* used in Old English?

94. Derive and give the exact meaning of the word *reflexive* (pronoun). 'They love one another.' Parse *one*.

95. Show, by the derivation of the words, the difference of meaning between *atheist* and *deist*. How do both differ from *sceptic*? Derive this word; also *monotheism*, *polytheism*, *pantheism*.

96. 'Language may be *affected*, but not *affecting*.'—*Goldsmith*.

Explain the difference of meaning between the two words in italics. Also between—

(1.) *Corporal* and *corporeal*.

(2.) *Stationary* and *stationery*.

(3.) *Verity* and *veracity*.

Form sentences in illustration.

97. Explain the words in italics in the following sentences:—a *standard* writer; *didactic* poetry; an *indifferent* physician; an *illiberal* proceeding; the *generous* bowl; the *late* Dr. Livingstone; in *round* numbers; gone *for good*; the *main* thing; a *sound* flogging.

98. At what different periods have classical words been introduced into English? Illustrate your answer by any three words under each period.

99. State (1) the *old* and (2) the *modern* meaning of the following words:—

Knave, *fond*, *miscreant*, *frightful*, *silly*.

Mention any English words that have become elevated in meaning.

100. Define *metaphor*, and distinguish it from *simile*. What do you understand by 'a confusion of metaphors?'

'The fiery furnace of domestic tribulation.'—*Irving*.

Show by the derivation of the last word that there is really a confusion of metaphors in this sentence.

101. Write explanatory or grammatical notes on the words in italics in the following:—

(a.) If thou *beest* he.—*Millon*.

- (b.) The rest *were* long to tell.—*Id.*
 (c.) Woe *worth* the day.—*Scott.*
 (d.) Then her countenance all over .
 Pale again as death did *prove*.—*Tennyson.*
 (e.) How *do* you *do* ?

102. To what family of languages does *English* belong, and to what stock of that family? Between about what dates would you place the following:—(1) Old English, (2) Middle English, (3) Modern English? Whence were derived such local names as *Lancaster, Stratford, Lincoln, Portsmouth, Fossbury*?

103. Correct the following sentences, where any mistakes occur, giving the reason for your correction in each case:—

- (1.) I saw the man whom she said was going to marry her.
 (2.) These kind of people I cannot understand.
 (3.) He said to accept your kind invite.
 (4.) This book is different to the one of my brother's.
 (5.) Boys act wrong when they try to deceive each other.
 (6.) He suffers as them that have no hope.

104. What is meant by the *case absolute*? What case was this in *old*, and what is it in *modern* English? Give instances.

'Nestor, *his age notwithstanding*, appeared on the field.'

Explain the construction of the clause in italics.

105. • What is an *auxiliary verb*? State all the uses of the auxiliary verb *do*, giving examples. Explain the meaning and construction of the following:—

- (a.) I am going.
 (b.) I am to go.
 (c.) I am to blame.

106. What two ways are there of expressing *multiplicatives* in English? Give the first three *cardinal* and the first three *ordinal* adverbs. How are the former derived? Whence do we get the numeral *second*? What was once used in its stead?

107. Name the true personal pronouns, and decline them. Show, giving examples, when the possessive pronoun *my*, and when *mine*, should be used. Form sentences illustrating the correct use of *each other* and *one another*.

108. Do you see any difference between the uses of the so-called infinitive in the following sentences:—

- (1.) Boys like *to play*.
 (2.) The boy went *to fetch* the book.

Explain clearly the two constructions. What part of speech is the *to* of the infinitive mood?

109. Explain the difference of meaning between (1) *decry*, *descri*; (2) *presentment*, *presentiment*; (3) *depreciate*, *deprecate*; (4) *gentle*, *genteel*; (5) *humane*, *human*; (6) *populous*, *popular*; (7) *observance*, *observation*; (8) *variance*, *variation*, *variety*.

110. What is a *hybrid*? Why is it so called? Give an example. Give the derivation of *demigod*, *hero-worship*.

111. *Swine, kine, brethren, chicken, welkin, women*. Some of these are singular, others plural; separate them.

112. Form nouns denoting *office* or *jurisdiction* from the following:—*protector, pope, bishop, professor, pontiff, apostle, earl, lady, Christian, sheriff*.

113. Alter the arrangement of the italicised clauses in the following sentences, so as to place the nominative *after* the verb:—

(a.) *If he were in town*, he would be present.

(b.) *The man replied*: 'Alas! I must submit to these conditions.'

(c.) Then, all in a moment, *the signal flew up and the guns went bang*.

(d.) *An event happened* of great consequence.

(e.) *The vanity of our life is such*, that we are seldom quite contented.

(f.) *Here his head rests* upon the lap of earth.

114. What are *strong* and *weak* verbs? Give examples. What is the present tendency of the language with regard to them?

115. 'Poetic style may be divided into (1) the *elevated*, (2) the *graceful*, (3) the *forcible*, (4) the *simple*.' (*Abbott and Seeley*.) Mention any English poems, with their authors, that illustrate these different styles, quoting a short passage in each style.

116. Write an imaginary conversation between two Englishmen upon the climate of India.

117. What is *punctuation*? Mention the chief stops. Punctuate the following sentence, putting capitals, quotation-marks &c., where necessary:—

do they know nothing of her mr fenwick said she she has gone away he replied probably to london we must think no more about her mrs brattle at any rate for the present i can only say that i am very very sorry that i brought you here.

118. Correct any errors of arrangement in the following sentences:—

(a.) The king ordered the rebels to be slain, who had never been cruel before.

- (b.) He determined unhesitatingly to go at once.
- (c.) He did not intend to hurt the man, but only to frighten him.
- (d.) This language is not only hard to write, but also to read.
- (e.) A mountain was in sight, with at its foot a small but picturesque village.

State the rule violated in each case.

119. Distinguish between (giving examples):—(1) *mendicity*, *mendacity*; (2) *sanatory*, *sanatary*; (3) *reverend*, *reverent*; (4) *insure*, *ensure*.

What two different meanings have the verbs *excuse*, *reflect upon*?

120. Write, in English, the substance of any English or Indian fable that you may remember, as briefly as possible.

121. Write down opposite to the following words their correct pronunciation in English:—*route*, *suite*, *trait*, *chasm*, *lever*, *medicine*, *antipodes*, *contrary*, *miscellany*, *massacred*, *covetous*, *lady*, *knowledge*, *again*, *against*, *often*, *hasten*, *apostle*, *humble*, *herb*, *victuals*, *venison*, *hough*, *sough*, *gauge*.

122. Form *diminutives* from the words—*verse*, *man*, *eagle*, *goose*, *seed*, *river*, *flower*, *dear*, *star*, *part*, *hill*, *convent*.

123. Show clearly (giving examples) the difference between the adjectives:—

- (a.) *Sensuous*, *sensual*, *sensitive*, *sensible*, *sensational*, *sentimental*.
- (b.) *Adverse*, *obverse*, *inverse*, *diverse*, *converse*, *perverse*, *reverse*.

124. Correct any grammatical errors that may occur in the following:—

- (a.) Neither the Viceroy nor the Lieutenant-Governor were present.
 - (b.) Either the parents or the son has acted imprudently.
 - (c.) Both he and I has refused to go.
 - (d.) Neither he nor I are in the wrong.
- Give the rule in each case.

125. Form nouns denoting *state*, *condition* or *quality* from—*pirate*, *pilgrim*, *abound*, *vacant*, *elegant*, *punish*, *weary*, *timid*, *depart*, *brave*, *pursue*, *young*, *similar*, *atheist*, *false*, *flatter*.

126. Parse *make*, *laugh*, in the following sentences:—

- (a.) He has done little more than *make* a beginning.
- (b.) He did nothing but *laugh*.

127. Turn the sentences (a) 'You did it,' (b) 'Nobody thinks so,' so as to make *you* and *nobody* emphatic.

May 'it is' be followed by a plural noun?

128. 'O argument blasphemous, false, and proud!'—*Milton*.

Scan this line. What is the general rule for the accentuation of classical words of more than one syllable in English? Give instances.

129. 'Little or no tail she (the mole) has, because she courses *it* not on the ground, like the cat or mouse.'

Explain this use of *it*. What other uses has *it* in English?

Illustrate your meaning by examples.

130. Explain the idiomatic uses of the verb *fall* in the following sentences:—

(a.) As it *fell* upon a day.

(b.) See that ye *fall* not out by the way.

(c.) Dinner was brought in; and we *fell to* at once.

(d.) She *fell* a-licking her puppy.

Discuss the use of *a* in (d).

131. Derive and explain the words in italics in the following:—

Implicit confidence; *tacit* approval; *precarious* happiness; *condign* punishment; *personal* considerations; *mutual* admiration; *decisive* measures; an *apparent* contradiction; a *saving* clause; *real* property; *passive* endurance; *positive* destitution; of *relative* importance.

132. 'My soul *turn* from them, *turn* we to survey.'—*Goldsmith*.

Parse the two words in italics. Is any alteration made in the grammar of the latter, if we substitute 'let us turn' for 'turn we'?

133. How are the words of a language formed? What different kinds of *compound* words are there? Analyse and compare—

(1) *Work-day*, *day-work*.

(2) *Mill-hand*, *hand-mill*.

(3) *Horse-race*, *race-horse*.

134. 'He had just stepped upon the threshold of learning.'

What figure of speech have we in this sentence? Put it into the form of a *simile*. What is a *climax*? Give an instance.

135. Parse the words in italics in the following sentences:

(a.) He finished the work, *as* I directed.

He is *as* good *as* he his great.

Timoleon, *as* you know, acted wisely.

(b.) *There* was at Venice a certain merchant.

It now happened that Robert returned home.

(c.) Was there ever *such* self-possession.

136. What is a *principal sentence*, and a *subordinate sentence*? Analyse the following :—

(a.) The earth must be a globe, because its shadow in every position is round.

(b.) The shadow of the earth in every position is round, therefore the earth must be a globe.

137. Correct any errors in the use of the prepositions in the following :—

(a) They accused him for neglecting his duty. (b) A man on whom you can confide. (c) They were detained at France. (d) This is very different to that. (e) He was averse to such a proceeding. (f) He killed seven birds in one shot. (g) I caught hold upon him at the left arm. (h) I am living at Calcutta. (i) I cannot comply to your request. (j) He is ambitious for distinction. (k) All this is foreign from the subject. (l) My wishes are opposed in every turn.

138. Illustrate by short sentences the possessive singular of the following nouns :—*conscience, lady, Xerxes, goodness, duchess, negro, peace, James, carriage, people, ostrich, Jewess.*

139. State the chief differences between the diction of *prose* and *poetry*. What is *metre* and *rhythm*, and how do they differ?

140. What is *idiom*? Explain the difference between *idiom* and *idiotism*, giving examples. What is the rule about the translation of idioms from one language to another?

141. Write a brief descriptive essay on 'School life,' introducing the following synonyms :—*power, force, authority, vigour, strength.*

142. Write down in full, and give the meanings of the following contractions :—A.D., B.C., MSS., *i.e.*, *viz.*, N.B., A.M., P.M., *inst.*, *ult.*, *prox.*, *cvt.*, *lb.*, 8vo., *e.g.*, *etc.*, *id.*, *ibid.*, D.V., Co., St.

143. Mention all the different parts of speech. Compose simple sentences illustrating each, underlining the words given in illustration in each sentence.

144. How does *blank* verse differ from *rhyming* verse? What is *alliteration*, and what is its effect in poetry? Give any examples of it.

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